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ANNOUNCEMENT OF SPECIAL FEATURE

Carl Maria von Weber 1786-1826

The First American Performance

By RICHARD G. APPEL

About a year before Weber's death, the centenary of which was celebrated on June 4th of this year, his most famous opera was heard for the first time in America,—less than four years after its initial production in Berlin in 1821.

It is no doubt true that Weber's overtures have opened the gates of the heaven of orchestral music for countless listeners when heard for the first time, and, on occasion of the master's centenary, the conditions of his first hearing in America may well occupy a brief notice. It is not that the knowledge of the date of a first performance is essential to the enjoyment of the work, but we owe it to the composer and to our own musical past to make note of dates and circumstances. Nor is it because the first performance was entirely adequate that we call attention to it.

It is a fact worthy of notice when any great opera is first performed in a new country and we cannot boast overly much about new operas being introduced even in our own enlightened days. For a new opera to be played in New York within four years of production bespeaks a managerial confidence a hundred years ago which deserves to be more frequently emulated today.

And then the actual date given in the usual chronicles varies so that it is worth while to verify it once for all. Lahee in his *Annals of American Music* gives the date as March 12. Ritter and Elson give March 3 as the date. It reminds one of the patient who, being told by his physician to call again if the prescription did not work, asked how many guesses would be necessary!

The first performance in America of *Der Freischütz* was on March 2, 1825, in the Park Theatre, New York. The representation was in English. A notice of the work in the *New York Mirror and Ladies' Literary Gazette* for March 5 includes a list of the participants and is interesting as a specimen of the publicity of those days. It follows:

"We have not been able this week to give a description of the New Grand Romantic Opera of *Der Freischütz*, or the Wild Huntsman of Bohemia, which for sometime will probably make this theatre uncommonly attractive. The mingled voices of Keene, Kent, Richings, Miss Kelley, Mesdames De Luce and Bancker, have a fine opportunity to exert their music, and the combined talent of so many eminent performers produces melody to which the breezes of our western world have been quite unaccustomed. We cannot withhold our tribute of admiration from the manager for his determined perseverance to improve the taste of our city; and we hope he may be equally successful in filling our ears with music and his pocket with money. The ingenious composer of this piece, Carl Maria de Weber, will be secure in immortality long as fiddles and lutes, deep trumpets and great drums, hold their places among the melodious instruments of the world; and we may soon expect the town to be inundated with a musical torrent of laughing

choruses, sweet duettos, thrilling solos, and dream-breaking serenades."

The issue of March 12 has the following notice:

"The house, on this occasion, was filled to overflowing—boxes and gallery hid themselves beneath their human load, and the pit looked like a great ocean of all sorts of heads. The music is uncommonly fine, and we have no doubt that the piece is calculated to please; but, without meaning to detract from the merit of the manager, we must venture an opinion that it is too powerful for our company to perform.

"Mr. Clarke as Casper, was much better than usual; his demeanor, while the great night vulture was falling to earth, and particularly the delirium of the last scene, were specimens of acting of which no one need be ashamed. Whenever Mr. Clarke's character is able to rouse his passion, he always acquits himself more than well. Keene's voice was in excellent tone, and his duettos with Miss Kelly were delightfully executed, and received with enthusiastic acclamations. The laughing chorus, by the power of sympathy, set the whole audience in a roar. Critics, good, bad, and indifferent, condescended to open their oracular jaws, and pressed as we were with divers difficulties of editorship, we even laughed ourselves. Miss Kelly's efforts were crowned with their usual *eclat*. By her good natured compliance with what must have been the demand of only the more thoughtless portion of her hearers, and the inimitable sweetness of her acting and songs, she imparted that fascination to the evening which she never fails to give. Yet, after all, we fear the piece will not be so popular as the splendid pageants by which it has been preceded. The incantation scene did not produce the desired effect; owing to the failure of stage management its sublimity bordered on the burlesque. The great serpents, from the stiffness of their motions, evidently wanted oiling, and the stage was not dark enough to show the little devils to advantage. With all its faults, however, it is worth seeing, and Mr. Simpson should not go unremunerated for his unceasing industry—'Up, and try it again, Billy!'"

A list of subsequent performances in New York before 1900, musical and dramatic, with names of leading personages or managers is subjoined as showing how it did persist:

- 1825. March 2. (First performance in America).
- 1828. January. (Mrs. Austin, Chas. E. Horn, Lydia Kelly).
- 1839. June 19. (Wilson as Rudolph, Miss Shirreff as Agatha).
- 1848. April 29. (Seguin English Opera Company).
- 1857. Dec. 31. (Bergmann, conductor: Theodore Thomas leader; first performance in German).
- 1860. Oct. 31. (Karl Formes).
- 1861-2. (In the Bowery Amphitheatre).
- 1862. Feb. 19. (German Company under Carl Proch).
- May 10. (Eddy).
- 1864. Sept. 16. (Carl Anschutz, Joseph Weinlich as Caspar).
- 1867. Feb. 4.
- 1868. Nov. 19. (Max Maretzek).
- 1870. Jan. 21, 29.
- 1871. Sept. 17. (H. Grau).

1872. May 23. (Benefit J. P. Winter).
 1873. March.
 1875. Feb. 6. (Iena Meyr).
 1885. April 22. (Mapleson).
 1885. Oct. 13. (Debut of Selma Kronold).
 1890. November. (Emma Juch Opera Co.)
 1892. June. (Metropolitan English Opera Co.)
 1896. March 20. (Damrosch).
 1898. Feb. 18. (Farewell night at Metropolitan, Gadski in Second Act).

Among early performances of exception was the "Hunters Chorus" in Philadelphia in December, 1828, at a Musical Fund Concert. The overture was played in Boston by a double orchestra on Feb. 10, 1830, by the Tremont Orchestra and others. The leader was Ostinelli.

Few pieces in the present repertory of American orchestras antedate or promise to live longer than Weber's Overtures. Just as the first programme of the New York Philharmonic in 1842 contained a Weber overture, so the new Boston Philharmonic with Leginska as conductor announces on its first programme in October, 1926, the Oberon Overture.

Apart from the overtures, Weber is practically unknown to the present generation. True, there was a revival of Oberon in New York a few years ago, but there is no doubt that certain developments have tended to obscure him. His name is highly regarded and frequently mentioned as a forerunner of Wagner or a founder of the Romantic Movement in music, but there is little first hand knowledge of his operas in America.

There are doubtless many reasons which can be advanced for his eclipse. It might be said that Wagner, building on Weber, went so much further that it is unnecessary to go back to Weber. Another reason is that the present generation is of an industrial period and interest in fairyland, chivalry, or the supernatural is at a discount. Then, too, fashions have their rule in music as elsewhere and Weber has neither the appeal of novelty or archaology.

Regardless of our shifting interests and fads, Weber's position as a figure of first importance in the history of music is secure. That great movement of Romanticism which the poet Herder ushered into the world found in Weber its first musical exponent. No musician before him expressed the feeling for nature, romance, chivalry, mystery, and fairyland. Mendelssohn, Schumann, and Chopin derive in large measure from Weber and Wagner knew his indebtedness. It is a question if there would have been any Wagner if there had not been a Weber. One of his oldest memories was playing a piano of Weber which his dying step-father heard.

Weber did actually establish at Dresden a native school of Opera. Starting with a native language, beliefs, and traditions, Weber initiated a movement which was to have a counterpart in Russia later and which is struggling in America today,—namely native opera. Mozart's genius found outlet mainly in Italian forms and Beethoven's *Fidelio* is not strong in native qualities.

Weber prepared the way for Wagner and one of the noblest acts of the latter is associated with the rites when Weber's body was returned to Germany for burial. Wagner arranged and composed music for the ceremonies and delivered the eulogy. There is none more touching in the history of music.

Berlioz was deeply influenced by Weber and his description of the great scene from *Der Freischütz* is a classic:

"It is impossible for any listener to fail to hear the sighs of the orchestra during the prayer of the virtuous maiden who awaits the coming of her affianced lover; or the strange hum in which the alert ear imagines it hears the rustling of the tree tops. It even seems as if the darkness grew deeper and colder at that magical modulation to C major. What a sympathetic shudder comes over one at the cry, 'Tis he! 'Tis he! No, no, it must be confessed there is no other aria as beautiful as this. No master, whether German, Italian, or French, was ever able to delineate, as is done here in a single scene, holy prayer, melancholy, disquiet, pensiveness, the slumber of nature, the mysterious harmony of the starry skies, the torture of expectation, hope, uncertainty, joy, frenzy, delight, love delirious. And what an orchestra to accompany these nobly sung melodies! What inventiveness! What ingenious discoveries! What treasures of sudden inspiration! These flutes in the depths; this quartet of violins; these passages in sixths between violas and 'cellos; this crescendo bursting into refulgence at the close; these pauses during which the passions seem to be gathering themselves together in order to launch their forces anew with greater vehemence! No, this piece has not its fellow! Here is an art that is divine! This is poetry; this is love itself!"

Debussy's sincere admiration for this "prince among magicians" is well known. Robert Godet perpetuated for us in a recent article in "The Chesterian" some remarks which Debussy made, and every admirer of Debussy must be grateful to Godet for committing them to print. It seems that Godet accompanied Debussy home after a strenuous rehearsal of *Pelleas* on the eve of its production and when *tete-a-tete* Debussy began to praise with all his heart and soul the "horn" of Oberon "which revived in me that magic world with which Weber was pleased to enrich our art, and which he opened so wide with so sober a gesture. I asked myself if his music, above all, were not preeminently the 'revealer' in a certain sense and a certain domain. . . . Barring one or two postscripts his work is the best of instrumental treatises."

Berlioz, Wagner, Debussy; what a tribute is *their* unanimous decision!

CARL MARIA VON WEBER'S RECORDED WORKS DER FREISCHÜTZ OVERTURE

Brunswick 5055—Minneapolis Symphony Orchestra (Verbruggen).

Columbia 67082-3-D—Royal Philharmonic (Bruno Walter).
7018-M—New York Symphony (Damrosch).

Edison 80610—American Symphony Orchestra.

H. M. V. D 624—Symphony Orchestra.

Odeon 5022-3—Berlin Opera House Orchestra (Morike).

Polydor 65835—Berlin State Opera House Orchestra (Blech).

65926—Berlin Philharmonic (Seidler-Winkler).

65911-2—Berlin Philharmonic (Hans Pfitzner).

13536—Harmonie Orchestra.

14106—Harmonie Orchestra.

DURCH DIE WALDER

Edison 83028—Jacques Urslus.
Polydor 14013—Josef Schoffel.

HIER IM IRD' SCHEN JAMMERTHAL

Brunswick 15074—Michael Bohnen.
Polydor 62389—Richard Mayr.

SCHELM HALT FEST

Polydor 14391—Elizabeth von Endert and Birgit Engell.
1439—Elizabeth von Endert and Bernard Boetel.

KOMMT EIN SCHLANKER BURSCH GEGANGEN

Edison 82082—Elizabeth Schumann.

GEBET DER AGATHE (LEISE, LEISE)

H. M. V. D775—F. Austral (in English).
Odeon RX 64842—(and H. M. V. DB 399) Destinn.
RXX 76365—Jeritza.
Polydor 72889—Claire Dux
72787—Delia Reinhardt.
65692—Marcella Roeseler.
Victor 68473—Louisa Voigt.

ALLES PFLEGT SCHON LANGST DER RUH

Polydor 72904—Lotte Lehmann.

ALL MEINE PULSE SCHLAGEN

Polydor 65608—Lilly Hafgren-Dinkela.
15924—Emmy Heckmann-Bettendorf.
15939—Hann Muller-Rudolph.
65692—Marcella Roeseler.

WIE NAHTE MIR DER SCHLUMMER

Polydor 72904—Lotte Lehmann.
15924—Emmy Heckmann-Bettendorf.
15939—Hanna Muller-Rudolph.
65608—Lilly Hafgren-Dinkela.

UND OB DIE VOLKE SIE VERHULLE

Polydor 65637—Felicie Huni-Mihaesek.
72916—Lotte Lehmann.

TRUBE AUGEN

Edison 82092—Elizabeth Schumann.

OBERON

Overture

Columbia L 1677—New Queen's Hall (Wood).
Edison 80209—Edison Concert Band.
H. M. V. C115—Coldstream Guards Band.
D154—Royal Albert Hall.
Odeon 5023-4—Berlin Opera House Orchestra (Moerike).
Polydor 65844—Berlin State Opera House Orchestra (Blech).
65938—Berlin State Opera House Orchestra (Fried).
Victor 6224—N. Y. Philharmonic (Mengelberg).
35166—Pryor's Band.
Vocalion K05051—1st Life Guards Band.
DIE WINDE LISPELN LEIS
Polydor 65625—Frida Leider.
72804—Helen Wildbrunn.

VATER! HOR NICH FLEH'N ZU DIR

Polydor 19019—Josef Schoffel.
OCEAN, THOU MIGHTY MONSTER
Columbia 7328—Elsa Stralla.
Polydor 65625—Frida Leider.
72804—Helen Wildbrunn.

EURYANTHE

OVERTURE

Brunswick 20013—Capitol Grand Orchestra.
Polydor 65921—Berlin Philharmonic (Schillings).
Velvet Face 556—Margate Municipal Orchestra (Robinson).
Victor 55229—St. Louis Symphony (Ganz).
Vocalion K05233—Aolian Orchestra (Chapple).

UND ER SOLLTE LEBEN

Polydor—Friedrich Schorr.

WIE BERG ICH NICHT?

Polydor 65674—Friedrich Schorr.

OTHER WORKS

JUBEL OVERTURE

Polydor 65711—Berlin New Symphony Orchestra (Seidler-Winkler).

ABU HASSAN OVERTURE

Polydor 69814—Berlin State Opera Orchestra (Hausegger).

PRECIOSA OVERTURE

Parlophone E10426—Berlin State Opera Orchestra (Weismann).

Polydor 65948—Berlin Philharmonic (Pfitzner).

CONCERTINO

H. M. V. C487—Charles Draper (Clarinet).

COUNTRY DANCE

Victor 598—(H. M. V. D. A194) Elman (Violin).

HUNGARIAN FANTASIE

Victor 18684—Gruner (Bassoon).

MOTO PERPETUO

Columbia 351—Arthur Friedheim (Piano).
Victor 55156—Benno Moisevitch (Piano).
MY JESUS AS THOU WILT (Adopted from Freischutz
Overture)

Victor 17940—Mr. and Mrs. Wheeler.

RONDO (La Gaïete)

H. M. V. C1138—Una Bourne (Piano).

WALTZ

Victor 613 (H. M. V. DA419) Renee Chemet (Violin).

INVITATION TO THE WALTZ

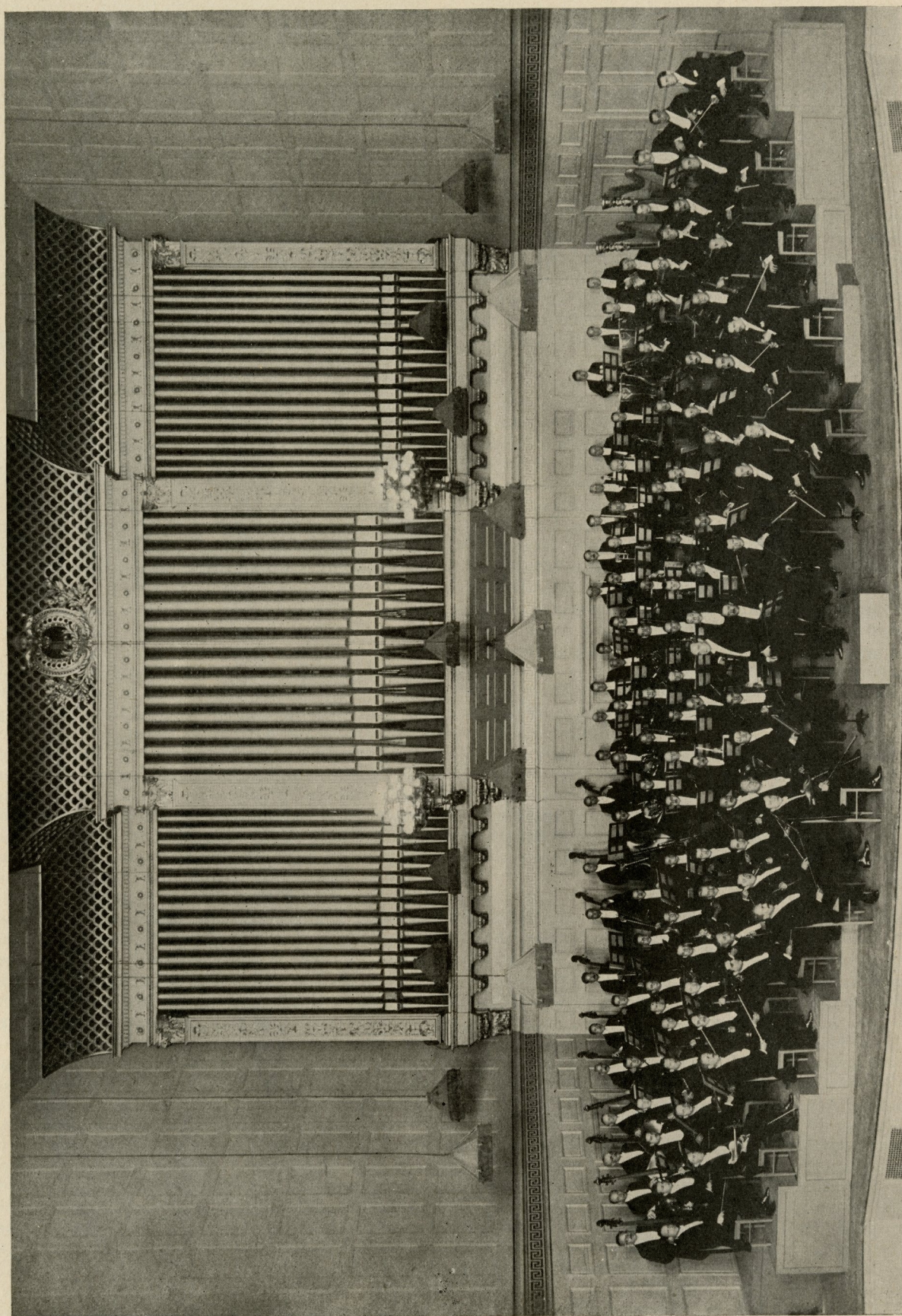
Columbia A5464—Columbia Symphony Orchestra.
L1086—Grand Symphony Orchestra (Weingartner).
H. M. V. D144—Royal Albert Hall Orchestra (Ronald).
Odeon 5020—Berlin State Opera House Orchestra (Weissmann).
Polydor 65864—Dresden State Opera House (Busch).
Victor 6237—Philadelphia Symphony (Stokowski).
6064—(H. M. V. DB168) Alfred Cortot (Piano).

The Boston Symphony Orchestra

Its History and Recordings

THE words, "Boston Symphony Orchestra" signify much more than the name of one of the illustrious musical organizations; much more than the name of a deeply rooted civic and national institution. They are also a symbol, a symbol of the tangible flowering of the dreams and desires of countless men and women. A concert is not merely a public performance, it is a fusion of the spirit of the composer with that of the conductor, of the conductor with those of the men of the orchestra, and of all with those of the audience,—each individual a microcosm, a world in itself, broadened and enriched by the contact with new and more beautiful worlds; sensitized and inspired by the glimpse of new and more distant horizons.

So it is that a brief outline of the history and development of the Boston Symphony Orchestra must be something more than a bald recital of names and dates. It must be more than the smug boasting of the local citizen. For every name named, for every service commended, there are hundreds more that cannot be named or commended, unknown perhaps to anyone. A work like the establishment and growth of a great orchestra is not the work of a few individuals alone; the active participators are but the agents and spokesmen of the many who are unable to act or to speak, but whose inarticulate needs and hopes are the soil from which everything must spring.



THE BOSTON SYMPHONY ORCHESTRA — SERGE KOUSSEVITZKY, CONDUCTOR

Photograph reproduced by permission

The late Henry Lee Higginson was the founder and guardian angel of the Boston Symphony Orchestra; without his untiring efforts and unceasing support it never could have been a possibility. But Mr. Higginson was not working for himself or the orchestra alone; he was working for an ideal, an ideal shared by many, but which he alone was able to bring to fruition. To his name must be added those of the other generous and great-spirited men and women who came forward and who are coming forward so finely in providing the means to carry on the work. There must be added the names of the conductors and the players who have given much more than their merely technical services, a spirit and artistic understanding that make of music a flowering of the emotion and not the skeleton of a science. The conductor and soloists enjoy some measure of public appreciation, but the men of the orchestra, often forgotten in the rush to shower praise on the more prominent figures, deserve much more of the credit than is commonly accorded them. There must be added again the names of those who so efficiently and wisely direct the management of the organization, planning out the ways by which it can be kept on a sound footing and be utilized to the greatest good. Finally are the countless numbers who hear the orchestra, some perhaps for a single time, but who are enabled to grow by that experience. Nor are they merely passive and receptive: listeners are as necessary to music as the performers themselves; each audience gets much from the orchestra, but the orchestra receives in turn something from the audience, given in the moment of emotional and spiritual contact.

First credit, then, must be given to the active founders and supporters, led so splendidly by Mr. Higginson. But the myriad others should not be forgotten, and never were forgotten by Mr. Higginson who saw clearly the broad base on which the Orchestra must be established in order to live, and in order to become that projection of the hopes and dreams of the thousands of inarticulate, music-hungry people for whom he worked.

THE FOUNDATION

During the nineteenth century, music in Boston gradually developed and began to grow out of the narrow bonds of psalmody which up to that time had encased it. At first, choral music predominated and the earliest important musical organization, the famous Handel and Haydn Society, formed in 1815, was choral in nature. Musical magazines sprang up and the transcendentalists led the way in turning the attention of the people to the art of music, one sorely needed by the inhibition-bound Puritan of New England. In 1833 the Boston Academy of Music was established, later giving orchestral concerts. The Musical Fund Society took its place in 1847, while from 1849 to 1854 The Germania Orchestra gave visiting concerts, exerting a considerable romantic and exotic influence on the previously somewhat prosaic status of music in Boston. It is curious to read in a reminiscence of William F. Apthorp about a "Railway Galop" which was played by this organization, "during the playing of which a little mock steam-engine kept scooting about (by clock work?) on the floor of the hall, with black cotton wool smoke coming

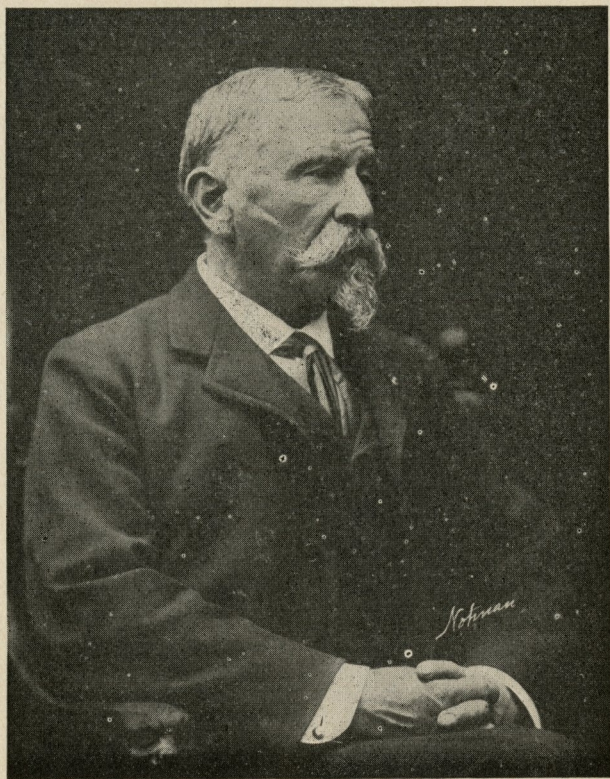
out of the funnel." Evidently Honegger's *Pacific 231*, introduced by Mr. Koussevitzky at his first concert, 1924, had a precursor!

But despite the crudities of the public taste of those times—natural enough, of course, under the circumstances—the programs were already beginning to experience that change for the better which is so apparent today. To compare the programs of an organization of as much importance as that of Theodore Thomas with those of the present is extremely enlightening to those who profess to believe that no advance has been made in musical taste. Gradually more and more serious and symphonic works crept into the repertoires to the exclusion of the lighter pieces. The early history of every orchestra contains many complaints and protestations against the conductors who make these changes, but the progress goes inevitably on.

The famous Boston Music Hall was built in 1852, partly through the efforts of the Harvard Musical Association, led by John S. Dwight (another tremendous influence for good in the musical history of Boston.) For half a century the old Music Hall was the center of the musical life of Boston; there, of course, were given the concerts furnished by the Philharmonic Society under Carl Zerrahn which were replaced after the Civil War by the concerts of the Harvard Musical Association under the same conductor, which continued until the establishment of the Boston Symphony Orchestra in 1881.

The latter organization has so far outshone the early orchestras and societies that they have been nearly forgotten in many cases. But the work that they did in preparing the soil was of inestimable value. The musical tastes of the people had to be educated by degrees up to symphonic standards. As it was, the early days of the Boston Symphony were filled with multitudinous bewailments of the "heaviness" and dryness of the programs. "As dull as a symphony concert" was a fair simile to many people of those days. Then, of course, there were the usual jibes at the concerts as being social functions endured in silence by the aspiring. Such an attitude would probably have been shared by more people had not the earlier concerts and the work of the choral societies proved to many New Englanders that music was not merely a cerebral or social exercise, nor yet the work of the devil, but a legitimate art and emotional pleasure and necessity. In a pioneer country the proper attitude toward the arts is difficult to build up; it is a task of patience and infinite wisdom to bring a people whose artistic appetites have been so long denied to the state when they can begin to drink in and appreciate the great flow of health-giving and life-bringing music.

How appropriate, and yet how remarkable, that it should have been a native New Englander who was to bring about the great change, who recognized the need so clearly that he would establish an orchestra and support it out of his own pocket. Patrons of the arts were at that time practically unknown in America; such "harmless insanity" was looked upon as the recreation exclusively of European princes. Through the example largely of Mr. Higginson and a few other far-sighted pioneers, many men and women who possess the means for doing untold good for their community and nation have learned that the greatest benefit they can



MAJOR HENRY LEE HIGGINSON
Founder of The Boston Symphony Orchestra

possibly confer is to encourage and support true artistic endeavors, for which active help is so strongly needed. So many have learned this and so much has been done of recent years to further the arts in this country that it is hard to realize the revolutionary daring of the first ones to tread out the new path.

Mr. M. A. De Wolfe Howe speaks of the founder of the Boston Symphony as follows: "Henry Lee Higginson, born in New York, November 18, 1834, of the New England stock which for two centuries before his birth had done less for the arts than for the virtues, departed early from the accepted paths of the young men of his time and station. He ought to have graduated from Harvard College, which he entered in 1851 with the class to which Alexander Agassiz and Philips Brooks belonged. But lacking the best of health, he left it after two years. He ought to have continued—if precedent were to rule—in the Boston counting-house of S. and E. Austin, in which he then took employment, but before the end of 1856, he found himself in Europe, where he stayed for four years, devoting himself chiefly to the study of music at Vienna."

Mr. De Wolfe Howe goes on to quote at length many interesting letters from Higginson to his father explaining fully his aims and ideals. Unfortunately, overwork at the piano, as in the case of many other over-ambitious young men of musical bent, had the result of effectually ruining his hopes of becoming a pianist, through the severe injury done to his arms. He himself states that it became clear to him that he had no talent for playing or composition, that "there was, in short, no soil in which to cultivate a garden." And yet how

fortunate for Boston and the world that he was unsuccessful in his ambitions of that time. His ambitions for himself, his egoistic love of music, developed into ambitions for others and a centrifugal love of music, finding its greatest pleasure in the pleasure of others. His failure at that time gave him a more poignant appreciation and love of music and the needs of musicians and music-lovers than anything else could have done. And naturally, the training and experiences he did get were of inestimable value to him in dealing with musicians and understanding musical problems later on.

Higginson returned to the United States to take part in the Civil War. At its conclusion, his marriage and the low state of his finances necessitated active devotion to the business of obtaining a living. Within fifteen years, such was his energy and ability, the time came when he realized he could retire, well provided for. But he also saw that by continuing to work he could earn enough to realize the long-cherished dream of his heart, an orchestra for Boston. It would have been an easy matter for him to have gone back to Europe where he could have enjoyed all the music he desired, but he had well learned the great secret of true happiness, that joy, to be appreciated to the full, must be shared. In the establishment of an important orchestra for Boston, Mr. Higginson felt that he could most completely obtain his own happiness in music.

With characteristic thoroughness he worked out a plan by which he could establish an orchestra and hire a conductor, guaranteeing all the men a season's salary. Concerts were to be given in the Music Hall at nominal prices, and the deficit to be paid out of his own pocket. Naturally, the appearance of another orchestra, whose future triumphs few could have dreamed of, was resented by those already in existence, especially as the number of musicians in Boston necessitated the weakening of one or more of the old organizations in the strengthening of the new one. However, such obstacles were to have been expected, and Mr. Higginson met them face to face. An indomitable will backing up a real vision can prevail against anything, and during the season of 1881-1882 a first series of twenty concerts was given. The concerts have continued uninterruptedly up to the present day.

Mr. Higginson was not only the founder, but he was the director and guiding intelligence of the orchestra until 1918, a year before his death. At that time he retired from active control, leaving the management in the hands of a Board of Directors, Judge Frederick P. Cabot, President, who carry on the work which he began. Salaries and expenses have risen to such alarming heights today that the work of managing the orchestra is more difficult than ever. A deficit is inevitable and the task of keeping it down to a minimum is a herculean one, but one which the efforts and efficient management of the Manager, Mr. W. H. Brennan and his able assistant, Mr. G. E. Judd, carry out in a noteworthy manner. The financial support which Mr. Higginson provided so long (he is known to have given over a million dollars) is now supplied by public-spirited citizens who generously subscribe to the fund which enables the work of the Boston Symphony Orchestra to go on.

THE CONDUCTORS

The terms of the conductors of the Boston Symphony have been as follows:

Georg Henschel, 1881-1884.
 Wilhelm Gericke, 1884-1889.
 Arthur Nikisch, 1889-1893.
 Emil Paur, 1893-1898.
 Wilhelm Gericke, 1898-1906.
 Karl Muck, 1906-1908.
 Max Fiedler, 1908-1912.
 Karl Muck, 1912-1918.
 Henri Rabaud, 1918-1919.
 Pierre Monteux, 1919-1924.
 Serge Koussevitzky, 1924-.

In establishing the orchestra in 1881, Mr. Higginson, while deciding to employ as musicians those already living in Boston, wished to add interest and stimulation by securing a more romantic and exotic figure as conductor. Georg Henschel, then a young man of versatile musicianship, a composer, singer, and conductor, had just made a spectacular appearance at a concert of the Harvard Musical Association, where he had conducted his own Concert Overture. Higginson, in common with many others, was amazed by the effects that Henschel achieved from the orchestra, and immediately approached him with an offer to lead the new organization.

Henschel's term was not characterized entirely by smooth sailing. He aroused considerable opposition on many counts, but he had the desirable effect of focussing interest on the struggling orchestra. A less debatable man, enjoying unanimous approval, would probably have killed public interest entirely. At the beginning of the second season a stipulation was made in the musicians' contracts by which the Boston Symphony was to possess exclusive rights to their services on certain days, insuring the saving of their best energies for its need. Teaching, of course, was permitted, but the practice of playing in several orchestras was stopped and naturally determined opposition was made to the new clause. But Higginson's will prevailed, as was to have been expected, in spite of the excited claims that he was trying to make a "corner" in musicians.

As time went on, the concerts grew steadily in popularity, to such an extent that it became extremely difficult to get tickets. A scheme of auctioning off the season tickets came into vogue, but always there were many seats set aside at the modest price of a quarter for those who were willing to wait and to rush for their music. The "rush" seats of the Boston Symphony are in themselves a venerable institution. The practice, which continued for many years of giving concerts, was to give the official performance on Saturday night, and a public rehearsal on Friday afternoon. The name "public rehearsal" persisted for a long time after the conductors had discontinued stopping the orchestra; finally the Friday afternoon performances became regular concerts.

Henschel, especially in his choice of programs—the latter part of which always contained something light, to offset any possible heaviness in the first half—undeniably had a beneficial influence on the progress of the symphony. But as his three years

of service drew to a close it became evident that to bring the orchestra to the high levels of international fame further steps would have to be taken. Higginson sought for a man in Europe who would have the greatest effect for good on the young orchestra. Wilhelm Gericke, then a conductor of the Oratorio Concerts given by the Society of Music in Vienna, had had some petty differences of opinion with some of the Opera officials, and to everyone's amazement, consented to Higginson's proposition that he come to Boston. His first session was a difficult one, but for the second he was commissioned to bring new talent from Europe to infuse life into the organization, and with the arrival of Franz Kniesel as concert master and nineteen other young men, the material was at hand for the building up of a great machine.

Gericke was ideally fitted for such a task; he was a drill master, whose insatiable desire for perfection was only equalled by his intelligent foresight in obtaining it. His comment when he first came, "There are some musicians, but it is hardly an orchestra!" was no longer true when he left at the end of five seasons. Gericke's programs were condemned on some sides, but his practice of putting the concerts on a classical basis was undoubtedly of value at the time. He also made an important step in advance by omitting at one concert the up-till-that-time inevitable soloist. The changes in the personnel of the orchestra lead to natural discord, but all differences of such nature have a way of becoming smoothed out in the forward march of the progress of the organization. Gradually the influence of the orchestra spread; western tours were begun and concerts were given in New York. The beginning of the programs later edited by William F. Apthorp and Philip Hale were also begun during his incumbency by George H. Wilson. "The Pops," "Young People's Concerts" and other innovations were made at this time.

Following the classical period of Mr. Gericke came the romantic ones of Nikisch and Paur. The former, then conductor of the Leipzig City Theatre, found at his disposal a body of men exquisitely trained and perfected in their technique. A poet, a rhapsodist by nature, Mr. Nikisch had an instrument by which he could give full expression to the emotional imagination. The beginning of the exaggerated craze over the conductor aroused considerable ironic comment at the time, but personalities have a way of arousing public interest that less stimulating competency can never do. Nikisch's work was doubtless uneven, there was probably some falling off in the technical skill of the orchestral ensemble, but a great advance in flexibility and imagination was made. The orchestra did not know until the actual performance exactly what Nikisch intended to do; consequently his performance, as some one has said, were as trying as Mr. Gericke's rehearsals.

Emil Paur, the successor of Nikisch at Leipzig, succeeded him also at Boston. Again brilliance and energy held the stage. The number of soloists continued to be cut down and purely symphonic music began to rise higher into its own rights. For Nikisch's romantic feeling, Paur substituted a "dramatic intensity" that found high favor with his audience and critics.

Mr. Gericke's return as conductor for a second time was hailed as the return of the creator to his own orchestra,—praise which was not unjustified, since Nikisch and Paur, well as they played on the instrument, had not added greatly to it, it was still practically the machine that Gericke had built up, with some additional training in flexibility and versatility. When Gericke returned he found that the rigid discipline so necessary during his first term was no longer so strongly demanded and he was more free to realize his own ideas in the matter of interpretations.

The earlier complaints against the severity of Gericke's programs were resumed, but new works were gradually introduced in ever increasing numbers, those of Richard Strauss leading the way, to the amazement and horror of many who found the blatting sheep of Don Quixote and the turmoils and grandiose splendors of the Hero's Life exceedingly strong meat.

Symphony Hall, for which plans were begun in 1893, was finally completed in 1900 and opened with considerable ceremony. No longer were the draughts and fire hazards of the old building matters of import for the subscribers! The beauties and acoustic excellences of the new building, now so familiar to Bostonians, are well known. It has an individuality and atmosphere of its own that can hardly be equalled by any other concert hall in the country. The second balcony continued to be thrown open to the "rushers," those who were willing to wait often hours, for the privilege of hearing the Boston Symphony Orchestra for a quarter. (Several years ago the price was doubled, but no abatement in enthusiasm was seen). Also about this time was the establishment of the Pension Fund, for which contributions were received and benefit concerts given each year. Tickets for the subscription concerts which may be turned in by holders unable to use them are sold and the proceeds given to the Endowment Fund.

The name of Mr. Gericke is bound up with that of the Boston Symphony. To him it owes much, as do the people of Boston; a debt which they have always amply recognized. This last season the Funeral March from Beethoven's Eroica symphony was played twice; once in commemoration of Gericke and once in memory of Kniesel, for so many years his able lieutenant. Their death marks the passing of two of the orchestra's greatest members.

To fill the void left so achingly vacant by the resignation of Gericke, Dr. Karl Muck, by special permission of the German Emperor, was taken from the conductorship of the Royal Opera House in Berlin. Of his reign, interrupted by the term of Max Fiedler (another fine musician who gave a hearing to many new composers) it is hard to speak adequately.

To many he represents the peak of musicianship and the perfection of the art of conducting. A man of broader sweep of mind and imagination, he went beyond Gericke in his capacity for expression, while still keeping the same powerful grip on the technical abilities and training of the orchestra. His introduction of the "unified" program, by which a concert would leave a single, consistent impression on the mind of the listener, longer concerts and a greater variety of musical works, the limitation on soloists that in every case they must be accompan-

ied by the orchestra rather than a piano, and other innovations are but the externals of his services. His breadth of learning, the depth of his sympathy, the grandeur of his conceptions were the true gifts which he had for Boston and the world. Despite the circumstances of his deportation from the country in 1918 and all the insane hysteria which war times and war time propaganda raised up, his place in the hearts of thousands of Bostonians and Americans has never been, and can never be, pre-empted. Dr. Muck was a Musician and a Man;—unfortunately, he was also a German at a time when this country became engaged in war with Germany. The Muck issue is past and done with now, we are told; certainly this is no place to dwell on it. But a past thing or not, it has not been forgotten, nor should it ever be so. Dr. Muck gave the best years of his life, the finest fruits of his genius to Boston; as to its gratitude, let someone speak when the time is ripe. He is an old man now, broken and unhappy, appearing but seldom to conduct the works which he knows so well and can interpret so profoundly and with such divine insight. But he can rest assured that there are many—those who sat under his inspired baton and those who have heard of his readings only through the enthusiastic lips of their elders—who hold for him and will always hold for him the deepest respect, the greatest admiration, and the most whole-hearted love.

In 1918-1919, Henri Rabaud, the French composer, took the reins for a single season, to be succeeded by his countryman, Pierre Monteux, noted as a ballet conductor. To the latter fell the difficult task of rebuilding the orchestra, shattered by the departure of Dr. Muck and an unsuccessful strike to unionize the players. To his tremendous task he brought a keen musical intelligence and patience. Music by contemporary composers, especially Frenchmen, and music of the dance was his special forte. Not a figure to command great public enthusiasm, nevertheless, his sturdy labors, his polished and graceful bearing won a deep respect and friendship from all who heard him. Particularly in the field of program-making he was almost unsurpassable. The list of new works which he introduced to America makes a splendid record. The balance, clarity, and Gallic salt which were his special characteristics gave many Americans a new outlook on music.

In 1924, at the expiration of Monteux's five-year contract, and after many mysterious rumors and false alarms, came Serge Koussevitzky, famous as a virtuoso on the double-bass and as conductor of the "Concerts Koussevitzky" in Russia and France, also (to the horror of many of the Friday afternoon "Old Guard") an enthusiastic friend of ultra-modern works and composers. The old subscribers, appeared by the courtly French manner of Monteux in introducing new and monstrous experiments, were rather fearsomely titillated by the thoughts that some horrible new mechanistic art was to take the place of the "good old" music so familiar and loved.

But they were agreeably disappointed; the dynamic personality and the dramatic power of Koussevitzky swept all before him. There were new works, to be sure, but not so uncomprehensible after all, while to the old ones Koussevitzky brought new and daring ideas and readings, vio-

lently debated by many, but which had the undeniable effect of stimulating sluggish interest in classic works which had begun to be taken as a matter of course.

During his two seasons the demand for seats was augmented to an extent that is difficult to assuage. During the last season, for example, the following concerts were given: the regular season of twenty-four pairs of concerts in Symphony Hall; 9 concerts at Sander's Theatre, Cambridge; two series of five concerts each on Monday evenings and Tuesday afternoons; three pairs of Young People's Concerts; two pairs of Pension Fund Concerts (Beethoven's Ninth Symphony and Brahms' Requiem with the assistance of the Harvard and Radcliffe Chorus.) Outside of Boston, there were 15 concerts in New York and Brooklyn, five in Providence, two each in Philadelphia, Pittsburgh, and Washington; and one each in Wellesley, Montreal, Toronto, Buffalo, Ithaca, Montclair, Springfield, Baltimore, Hartford, New Haven, Holyoke, Northampton, and Richmond. The strain on the conductor is becoming almost unbearably intense, relieved to a slight extent only by the growing practice of inviting occasional guest conductors for a single concert, or composers to conduct their own works. The audiences have also been increased without additional strain on the orchestra by the broadcasting of the Saturday evening concerts, begun last winter.

At the end of the regular season, begins the season of "Pops",—popular concerts at a nominal price at which there is opportunity for refreshments and conversation. The Pops have run now for thirty-nine seasons, the last ten of which have been led by Mr. Agide Jacchia, a familiar and well liked figure at this extra season of lighter music in Boston. The success of the Pops has been continuous, and the length of the season has grown; special nights, (Symphonic, Jewish, Wagner, Russian, Operatic, etc.) giving added enjoyment. The progress shown in the programs of the popular concerts in New York and elsewhere has hardly been reflected to as great a degree in Boston; symphonies are not yet given entire, although the special nights introduce heavier fare than the usual run of lighter pieces. It is evidently believed that the demand in Boston, after the long and so-called "severe" regular season, is all for lighter fare. Concerts and programs elsewhere would seem to indicate that appetite which the public is developing for finer things is insatiable. It is to be hoped that the demand can be made evident in Boston, for the Pops would of course be only too willing to meet it once it had become articulate.

Before going on to the recordings of the Boston Symphony, mention (small enough in comparison with what is deserved!) should be made of the men of the orchestra themselves. For, after all, conductors may come and go their meteoric way, but without the players who comprise the instrument on which they play, performances and conductor's fame would be impossible. In an orchestra every man must subordinate himself to the imagination of the conductor; he is the intelligent, living key on which the latter plays. How necessary, then, that his technique be perfect, his mind alert for any contingency, ready at any moment to adjust his playing to the sudden caprice or demand of the director. An orchestra is an ensemble of

which every member plays a vital part. It is possible to mention by name only a few here, many of whom have served years in the Boston Symphony, but to the others unnamed goes also credit which they so richly deserve.

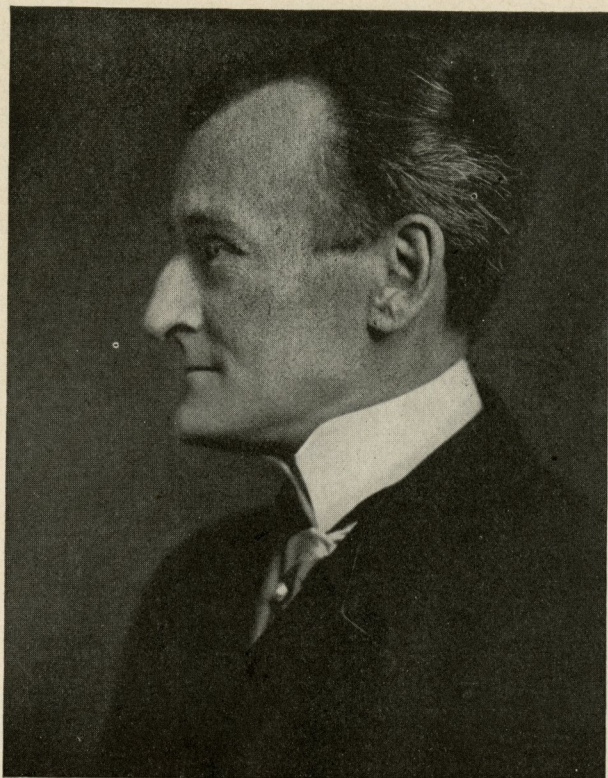
Mention has already been made of Franz Kniesel, for so many years Concert-Master. Last year saw the retirement of another greatly loved figure in the orchestra and Boston, Mr. Longy, one of the finest oboe-players and musicians that ever lived. Alwin Schroeder, veteran 'cellist, long a teacher and soloist of repute, also retired after the season of 1924-1925. Several of the "old-timers" still remain, however, adding the necessary elements of balance and wisdom to the more unrestrained energy of the younger men. Holy, harpist; Barth, 'cellist; Hoffman, violinist; it is a pleasure to name again the familiar old faces. Richard Burgin is now the Concert-Master and on his appearances as soloist he receives a more enthusiastic reception than the most famous visiting artist. Also at the first desk sits Julius Theodorowicz, in the place once held by Professor Charles Martin Loeffler, the composer. Richard Kurth has just retired this last season after 42 years of service; another veteran, Arthur Brooke, flutist, left a few seasons ago. Jean Bedetti, principal violoncellist, Georges Laurent who has done such wonderful work with the Flute-Players Club, Abdon Laus, bassoon player unsurpassed, Louis Speyer, English horn, George Wendler, Principal of the splendid horn choir, Georges Mager who accomplishes such miracles with modern trumpet solos, and Ritter the timpanist are but a few who can be mentioned. New talent and life is being added each year and gradually earning a place for itself in the musical life of the city and the hearts of its citizens.

The influence of these musicians in a community cannot be estimated. Not only in the orchestra, but in teaching and outside music activities, and in the social and artistic life they play a splendid part. They have meant much to Boston.

THE RECORDINGS

It is strange that an orchestra of the fame and abilities of the Boston Symphony should not have more than three recordings to its credit. Fortunately, the inadequacy lies only in the number and not the worth. The three, Prelude to the Third Act of Lohengrin, Tchaikowsky's Marche Miniature and last movement of the Fourth Symphony were made in 1914 under the direction of Dr. Muck. It is extremely fitting that it should have been the Boston Symphony to have made the first great orchestral records, both in this country and the world. Up to that time, orchestral reproduction was a thing of flaws; it gave no promise of the magnificent things that were to come. After extensive experimentation in the laboratories of the Victor Talking Machine Company, an attempt was made to record a real symphony orchestra. The success is as evident today as it was in 1914. All of the startling developments and splendid recordings since that time cannot dim either the relative or the absolute brilliance of the records of the Boston Symphony.

The hard thing for us to appreciate now is the stupendous effect they had upon the musicians of



DR. KARL MUCK
Conductor of the Boston Symphony Orchestra
1906-1908, 1912-1918

that time. "At last," exclaimed Victor Herbert, "it is possible to present the performances of a symphony orchestra! Now, everything is possible." There is a well authenticated story relating the effect of the first record, that of the Tchaikowsky Finale, upon the men who had made it. Dr. Muck, Victor Herbert, and some others had been delayed, and reached the laboratories sometime after the orchestra on the day they were to make the other records. As they came to the door of the recording hall, someone exclaimed, "What are those men rehearsing the Tchaikowsky again for? They should be working on the Lohengrin prelude!" But on opening the door it was discovered that they had heard the first reproduction of the record made the day before, which in those days was not immediately available for study, as it would be today.

The effect upon musicians all over the world was almost unbelievable. A greater stride was taken with those two disks than probably by any before or since. Even today, accustomed as we are to the wonderful things being accomplished, those early records can hold their own; they can never be surpassed! Only the other evening at the Studio the Editor and I were making a comparison between the Boston Lohengrin Prelude and a new one on the October list of the Victor Company made by Albert Coates among his other magnificent Wagnerian records. Compare the tone of the oboe in the new one with that of the famous Longy of the Boston orchestra! Coates has done many excellent things, he is undeniably one of the finest recording conductors of today, but beside the phrasing, the balance, the delicacy of Dr. Muck, he can come off only second best.

Fortunately, an opportunity was also had to compare the recordings of the Finale of Tchaikowsky's Fourth with a modern version, done by Sir Landon Ronald, enjoying all the benefits of the new process. It is a splendid performance, recorded with all the brilliance and fire intact. But when one turns back again to the old reading of Dr. Muck the difference is apparent to anyone who has the ears to hear. The new version is good, it is excellent, in fact; but the old one is perfect! How was it ever done? Patience, skill, thoroughness, all played their parts no doubt, but in some magical way an element of genius entered in that can never be done again in just the same way. The other work recorded at the same time which is published is Tchaikowsky's Marche Miniature,—a small thing from a musical standpoint in itself, perhaps, but transfigured by the performance. The tone of the wood winds is so exquisite that one can only marvel. Precision, phrasing, and tone are equalled only by the balance and clarity.

It is hard to avoid superlatives when describing these records. One is so amazed to think of such things being done over twelve years ago, that it is difficult to restrain the flood of enthusiasm he, and every musician, must feel on hearing them. There was never anything like them before, there can never be anything quite like them again. Significant on account of their recording, they are doubly significant for their own intrinsic worth. What a pity there are no more of them! Whatever other mechanically made records are scrapped with the advent of the electrically recorded ones, these must never be scrapped! They must remain as landmarks of the achievement of the phonograph and as inspiration to every music lover.

THE FUTURE

What does the future hold for the Boston Symphony Orchestra? Much that is fine, if the progress made continually during its career even over the obstacles of temporary set-backs can be taken for an indication. It has won a real place in the hearts of Bostonians and in the musical institutions of the country. Symphonic music, both classical and modern, has acquired a firm place; the phrase "as dull as a symphony concert" is unconceivable today. Music, composers, conductors, artists, all have taken on a new vitality it seems; certainly the Symphony plays a more important part in the life of the community than it ever did before. And it is always growing. The difficulties have been enormous, especially in the matter of expenses and public-spirited citizens have had to supply the money that in Europe is supplied by the government itself. But the support has not been lacking, the characteristic American desire to have the best has proved a valuable incentive, and the results are evident.

One little story to illustrate the feeling toward the Boston Symphony. For many years several concerts have been given in Providence, R. I. This last season, the old Infantry Hall where the concerts were held was doomed, and for lack of a suitable place, the management regretfully informed Providence that the concerts which had taken place for so many years would have to be discontinued. Without revealing anything to the Symphony, a



SERGE KOUSSEVITZKY

The present Conductor of the Boston Symphony Orchestra

band of citizens of Providence courageously went ahead, raised a fund, bought out the performances of the expensive new E. F. Albee Theatre for the nights of the concerts, and then when all was arranged, informed the management of the Symphony that the orchestra could continue to appear in Providence, more as guests than as a visiting organization. Such a tribute well illustrates the place the Boston Symphony holds. It is not a matter of civic or local pride merely; it is something far broader and far finer.

So it is that not only Boston musicians and phonograph enthusiasts are looking forward to future

recordings of the Boston Symphony, but those all over the world. It is unfortunate that so long a time has passed without records having been made, but it is rather appropriate that the organization which made the first great orchestral records might begin to record again when the new developments have made so much possible. How fine it would be if, during this next season, recording was begun again.

Records made by Mr. Koussevitzky and the Boston Orchestra would have a tremendous success for one cannot imagine their being other than worthy of the organization. Mr. Koussevitzky is a con-

ductor of unbounded dramatic and emotional power, capable of arousing an enthusiasm so violent that it almost runs away with itself. Performances on records of the calibre of the concert hall ones of Brahms' First, Respighi's Pines of Rome, the Tchaikowsky's Symphonies, Scriabin's works (sometime!) the Borodin Polovstian Dances (complete with chorus), Strauss' Till Eulenspiegel, the Tannhauser Bacchanale, the Meistersinger Prelude, Siegfried's Funeral Music, Brahms' "Academic" Overture, Gilbert's Symphonic Piece, Copland's Music for the Theatre, Prokofieff's Scythian Suite or "Sept, Ils Sont Sept!" (Sometime!), Ravel's Daphnis and Chloe Suite No. 2, Rimsky-Korsakoff's Scheherazade, some Strawinsky, or any of the other works which Koussevitzky has given intensely in-

dividual and moving performances, could hardly fail to startle the world as vividly as the early recordings of the Boston Symphony did twelve years ago.

Bostonians are naturally proud of their Symphony and its history even although they reserve their inalienable right to cavil about inevitable minor points. But its fame and influence are not restricted to Boston. The production of adequate records would aid in spreading that fame and influence still farther and deeper. The rest of the country, even the world, can well join us in our pride of an orchestra and its musicians and traditions which have done so much, have proved such valuable examples, and which bear the promise of so many fine things to come.

R. D. D.

(See Bibliography on Page 46)

Are American Homes Musical?

By ROBERT DONALDSON DARRELL

THE status of music in America and that of America in music present many intricate problems. When one approaches the subject with the phonograph and recorded music particularly in mind, the questions raised become well nigh unanswerable. Only by dividing the subject into more easily assimilated sections can we reduce the chaos to any sort of order. In a previous article, "Does America Appreciate the Best Music?" I tried to make evident the following points: musical tastes and appreciation have improved greatly in America (as shown by the programs of symphony orchestras, soloists, etc., and the contrast between the pieces making the greatest appeal today and twenty years ago); more and more people are showing an interest in music (shown by the increased attendance at concerts, the number of appreciation courses springing up, etc.); the repertoires of the recording companies are now reflecting the same improvements, realizing that the demand is now for the issue of finer and finer music; intelligent support of the native companies is necessary to the work going on and developing.

I think it is evident to the observer who has studied the situation all over the country that in the main there is an abundance of good music in America, both in concert halls and on records, and that it is being appreciated and desired by more and more people. Indeed in many ways, particularly in the number of great artists giving concerts and the number and abilities of symphony orchestras, we may claim a superiority over other countries. The number of records of the best music is not yet as great as in Europe, but in quality the American recordings are able to speak for themselves. But, even with all this, can America be said to be a musical nation?

I am afraid that the last question cannot yet be answered in the affirmative. All too often here there are people who go to our fine concerts have their desire for good music adulterated with a desire to be in the fashion, to pretend to know that which they do not really know. Such an attitude is

common everywhere, of course, and yet perhaps in America it is at its worst, due to rapid acquirement of large fortunes and the sudden rise of artistically undeveloped people into a position where they are anxious and able to satisfy their esthetic cravings. In their anxiety to catch up, they often make the mistake of deluding themselves. Appreciation of music is not something that can be forced, faked, or in any way be unnatural or insincere. On the other hand, there are many, fully capable of understanding and enjoying fine things, who fear to go ahead, who distrust themselves. "I know nothing about music!" It's a lie! There is no one who knows nothing about music. Every human being is born with an appetite for music; it is one of the principal endowments of the race. The musical intelligence can grow and develop, and given an opportunity, it will do so. Its natural growth, unchecked, yet not over-stimulated, is the whole secret of musical appreciation.

But what is the reason that America, as a nation, is not considered as musical as others, in spite of all its advantages? Are Americans less capable of appreciation, less musical by nature than other nationalities. Of course not. The trouble is that all too often here the people do not recognize the existence of their musical needs and attempt to satisfy them until comparatively late in life. Music is not, as it should be, a thing of the home, a thing grown up with.

The concert hall is not the true place for music. It is the theatre for dramatic and brilliant readings, for virtuoso performances, but they represent only one side of music. In the home, the trappings of brilliance and display fall off, the music itself is left making a directly intimate appeal to the emotions and the intellect.

The impressions received during childhood are inefaceable. Music which is heard then, which is grown up with, becomes a heritage for one's whole life. Who is there who does not recall some memories of a tune heard in childhood, upon whom that

wisp of melody does not call up a surging flood of emotions and reminiscences. Even a popular song or passing piece of no permanent value has the same effect; no bit of music is too mean or too worthless not to leave an impression on some one. Think, then, what it must mean to have the great music of the world associated with one's childhood. To grow up in an atmosphere that is charged with music is to grow up more richly and finely; the effect on character and personality is inestimable.

Beethoven's Nine Symphonies have recently been made available in this country by the General Phonograph Corporation; single symphonies are also listed in the Columbia and Victor catalogues. Think what it will mean to the men and women of tomorrow who grow up with these works today. The phonograph will in time do more for the cause of music than concert hall performances can ever do. The phonograph is in the home, and the home in which there is a phonograph is potentially a musical one, waiting only for good records to be played. The catalogues of the companies are a veritable treasure house of fine music; new and finer things are always being added. Wisely selected, a record library can soon be built up. And that library will soon work a change upon the whole life and outlook of its owner and on the lives and future of his children.

Then with maturity there is no striving to appreciate. The understanding of music comes as easily as that of language, when a new work appears it is judged sanely on the basis of the musical taste and intelligence which has been built up. There is a rich, receptive soil for the new seeds to take root.

I think that there is no doubt that Americans realize their musical needs, that they are making valiant attempts to satisfy them. This reaching after education, these oftentimes pathetic efforts to appreciate and enjoy, the growth of interest in appreciation course and self-education articles are all encouraging signs. But the point cannot be too strongly emphasized that music can be learned only through hearing music itself, the lectures are only aids by which one can find out what to hear and the best ways to hear it. Study hastens development, but the first essential is to live in an atmosphere of music. The true music lover never is satiated. He may push aside Beethoven for George Gershwin for a time, but that is all right. He will go back to Beethoven and be the better for it. If he tires for a time of chamber music, he may turn to orchestral. The opportunities are unlimited.

The true phonograph enthusiast is first of all a music lover; his passion for collecting records, for experimenting with sound boxes and instruments is secondary. The phonograph itself is a machine, the records only rubber disks. But they are the channels by which the great storehouse of musical literature can be brought to the home, ready whenever desired to be heard. His desire to have new works recorded is not simply to be able to own a new work, but to know that another musical masterpiece has been made available to everybody. Around each work gradually grows up a special atmosphere that makes the music doubly appreciated and gives it a double meaning. Each record has its own tradition, as for a personal example, the last movement of the Franck Symphony (Columbia). Every morning for several months I woke

up to the sound of that record being played downstairs. What better way could there be to start the day with that gay theme in one's ears? Perhaps the finest thing about music is the way in which it commemorates events and recalls emotions, by means of these traditions which spring up so naturally and inevitably. Music is not a thing to be fearfully admired from a distance; if it is not loved intimately, it has no significance. A man may hear Beethoven's Ninth Symphony in concert and be awed. But if he plays a part of the Columbia recording every morning while he is shaving, he will be less reverent, perhaps, but the music will mean a thousand times more to him. Similarly, a Haydn or Mozart Symphony which may be dismissed by the unthinking as merely light and joyous, will on repeated hearings come to have a deep intellectual background.

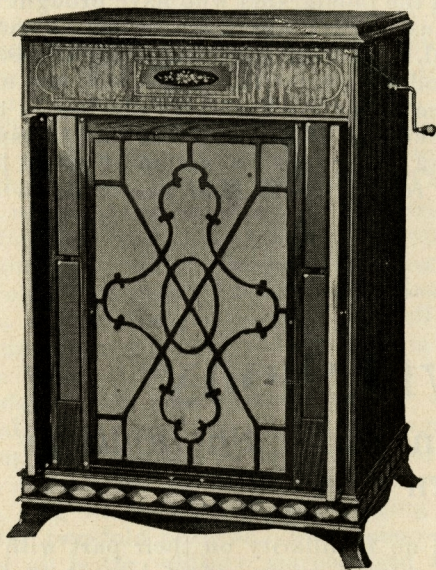
Modern works and those which seem difficult to comprehend at first make their way, if they have true worth, must surely through the phonograph recordings when there are any. A person may hear Stravinsky's Firebird Suite or Petrouchka Ballet (Victor) in concert once and be unimpressed but when they are heard over and over at home, taken in perhaps subconsciously while the mind is active with other things, they reveal their beauties. The issue of the works of Stravinsky (Victor), Holst, (Columbia) and others is giving the modern composer a greater opportunity to win a place in the musical consciousness of the world than any number of concert performances could ever do. And the way will also be made easier for future composers. And there should be many, for when children are born of musical parents and brought up in a musical atmosphere it is as natural for them to compose as it is for other children to build sand castles. That has been true in Europe and it will be true here.

Of course, as has been said, the growth of musical appreciation and the musical intelligence must be gradual. And in the home it is. Gradually, insidiously, the works which at first repelled take on a strange fascination. I used to play the Prelude to the Meistersingers (Victor) to a friend of mine. At first she would not listen to it, but I persisted. It was not long before she would say, "Well, I suppose I must hear that Prelude again." And not much longer before, "Where is that Prelude?" Finally, "I must own that piece; I can't live without it!" It is like Rimsky-Korsakoff when Stravinsky, his pupil, played him parts of the Fire-Bird. "Please stop playing that stuff!" he exclaimed one day, "I'm beginning to like it!"

So it will be with each kind of music. At first there may be ten popular records played to one light classic, and then ten light classics to a symphonic work. But if all kinds are played, the progress will come of itself, for man is inherently musical and given the opportunity, no matter what training he may or may not have had, will turn eventually to the best music. Provided, of course that he is caught before it is too late. And it is a question whether it ever is too late. Perhaps he will like jazz all his life, but he certainly will come to prefer the best jazz to the inferior. But with children, of course, there are no limitations. They may not inherit a musical intelligence from their parents, but if the parents are wise they can give to

(Continued on Page 16)

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the children the faculties they did not have themselves by bringing up the children in a musical environment.

The mistake has often been made by ambitious parents of forcing piano lessons on their children and so destroying the latent musical appetite of the children. Music cannot be learned in this way; no one can be forced to learn a musical instrument. But if he is surrounded with music and knows and loves it, he will want to learn, and do twice the work and accomplish a hundred times the results because he is doing it out of desire and not of necessity.

American homes can become musical. I think that perhaps they are becoming so in ever increasing numbers today. A musical America depends on

the result, for with music in the homes, Americans will become a great force for good in the world of music. We may well follow the example of the foreign countries in their cultivation of folk music, of musical traditions, and singing and playing in the home. The artists who have come to this country and the immigrants who have brought over their rich musical heritage have given us much to be grateful. America is appreciating the best music; it is producing it in the concert hall and on records. Now the music must go into the homes to enwrap the Americans of tomorrow in an atmosphere that they can never lose. A nation of music lovers will be the result, for musical homes mean a musical nation.

From Jazz to Symphony

Self-Education in Music by means of the Phonograph

By MOSES SMITH

Editor's Note: This is the second of a series of articles, the purpose of which is to enable those without previous formal musical education to teach themselves to like the best in music.

IN my first article my chief concern was to show the utter futility of expecting to enjoy good music without preliminary training. I pointed out that in this respect music was in the same case with the other arts, in which it is taken for granted that a person has developed standards of taste before he is in a position properly to appreciate a masterpiece. Music has hitherto been unique among the arts in this respect: persons utterly unqualified to express judgments, because they have no foundation for expressing them, have felt perfectly free to dismiss musical compositions as good, bad, or indifferent, without offering any substantiation of their opinions. And they have done this sort of thing with as much boldness as they would have had timidity if asked to discuss, let us say, Einstein's theory of relativity. The so-called average man "knows what he likes," though he "knows nothing about music."

The absurdity of such reasoning is amusing, but it is also, unfortunately, productive of an unhealthy attitude toward music. It has been the aim of music critics, lecturers on music appreciation, and writers on music for years to break down this apparently gigantic barrier to good musical taste in America. At first confusion became only worse confounded, for the poor "average man" was burdened with many technical allusions, with whole tomes on the history of music, and with lengthy dissertations on musical aesthetics. Worthy as these productions were intrinsically, they did not achieve the desired effect, for the "average man" didn't understand them. More recently, courses in music appreciation, and books on the subject, have approached the matter in more wholesome fashion, stressing form in music as the essential element to be understood.

In my own approach I am trying to be as intimate as possible with my readers, and trying to

assume no familiarity on their part with the theoretical side of music. And I want to justify my title by working from the immediate experience of my readers who are surrounded almost entirely by jazz, and leading them along the road that leads to the enjoyment of symphonic masterpieces. Only let me caution them, that, while learning about the fundamentals of music will offer them opportunity for enjoyment such as they cannot attain otherwise, theoretical knowledge and familiarity with musical history are not to be sneered at. For the more you know about an art the more you enjoy it. If you have learned something of the principles of versification, your appreciation of a poem is immeasurably increased; you can admire the craftsmanship of another who has succeeded so well where, perhaps, you have attempted and failed. And so I should like to imbue my readers with a desire, after they are somewhat more competent, to read and study some of the books that have been written about music, for there are many excellent ones.

I have said that the two essential elements of music are rhythm and tones (or melody). With these two is often included harmony, so vital and omnipresent in music as we know it today. But since harmony is a comparatively recent development in the music of western Europe—to this very day, much of the world's music is melodic, non-harmonic—I am postponing the discussion of harmony for later articles. I want to consider first rhythm.

"In the beginning was rhythm." This is an oft-quoted statement sometimes attributed to Brahms, and sometimes to von Bulow. Whoever is responsible for it, it is a neat and pithy generalization. It emphasizes the far-reaching importance of rhythm as a basis for music. The first thing to be noted about rhythm is its all-pervasiveness in the universe. In the physical world there is rhythm on a grand scale—the succession of day to night and night to day, the passing of the various seasons of the year, and their annual recurrence. On

a lesser scale there is the rhythm of the tides—the regularity in the time between successive tides, and the even pulsation of the waves.

Closer to ourselves we see constant evidence of rhythm in the biological world. Such natural functions as walking and swimming are admirable examples of rhythm. The best way to test out the truth of such a statement is to attempt to walk or run in irregular steps. The beat of the pulse is a marvellous example of rhythm. Consider, too, such common man-made things as the clock, or the swing. The latter depends for its effectiveness on successive pushes properly timed. If these pushes are not rhythmical, there is confusion. The same principle is evident when a group of men are at work on the same task, e. g., pulling at a rope. The story of the origin of the Russian folk-song, "Song of the Volga Boatman" (available in Brunswick, Columbia, and Victor recordings), is well-known. These Russian men, employed in pulling barges along the Volga River, not only relieved the horrible drudgery, but also attained greater unity in their combined efforts, by singing this song, and performing their work to its rhythmic sway. Such examples are not uncommon in life. Sailors of all countries sing as they work, the singing accomplishing the two-fold purpose. Most common illustration of all is the military march, used for drill as well as on the road. Here the fundamental instinct of rhythm is appealed to in order that unified results may be attained.

This brings us to the dance, in which rhythm is all-important. Just how the dance evolved is problematical. But we do know that the tendency of crowds is to act in concert. When the savages shouted their cries, whether in preparation for battle, or to signalize victory, or for various religious reasons, it was natural that they should attempt to shout in unison. And the surest way of getting unison was by rhythmic shouts. Here is one explanation of the origin of rhythm. Another cause might have been the natural functions already alluded to, common even to us.

It was only a step ahead before such rhythmic utterances became stereotyped and natural, and then, took on new forms. Instead of merely shouting, these primitives expressed their emotions by gestures, with the same rhythmic swing. And as a result we get the dance. The next step is clapping the hands, stamping the feet, and finally, beating stones or sticks of wood together. The evolution of the first musical instrument—if it may be called such—the drum, is readily understood.

At all events we find the dance a well-developed form of emotional expression among practically all primitive peoples. And the fundamental instinct in man which it expresses, without which the dance could not have come into being, persists through the most complex civilization. Jazz expresses many things in modern life, yet without its rhythmic appeal it could not possibly maintain its vitality, certainly not its astonishing vogue. Put a jazz record on the phonograph, and do the people in the living-room merely listen? On the contrary, in a moment they are in action, dancing, moving their bodies and limbs in the rhythm of the dance.

Even modern dance records do not all have the same kind of rhythm, and there are many more rhythmic patterns employed in music. For a single type of rhythm, if persisted in, leads to monotony. That is one of the great difficulties with the fox-trot. Yet allowing for the various types of rhythm to be found in the best of music, it is curious that the earliest music of which we have any record did not employ rhythm in the sense that we attach to that word. The Greeks, for example, sang their epics not to a formal rhythmic pattern chosen for itself, but distributed their accents according to the words of the poem. It was rhythm of a kind, but not that to which modern ears are attuned. This tendency was carried even further in plain-song, the music of the church in the middle ages. Here the words in the service were of course fixed, and the notes sung to them were held simply as long as the words. What rhythm there was was not independent, but governed wholly by the text.

In modern times music without rhythm, except in occasional cases, is meaningless. The exceptions are passages called *recitatives*, in which the singer or player renders a passage which attains its effect from its expressiveness. These exceptions aside, however, you can detect the rhythmic pattern, no matter how weak, in any piece of music, provided you know what to look for. First of all, remember that rhythm comes from the Greek, and means literally *flow*. That conception is vital. Rhythm involves movement onward; without such movement there is no rhythm and no music. But it means more than this, for we all realize that irregular jerks are not rhythmic. There must be regularity in the flow, what has been called measured movement. And the movement is measured by pulses or beats. The heart-beat, as has already been indicated, illustrates this point very well.

Yet even the heart-beat loses meaning, unless you group the beats by some arbitrary numbers. You may count, in perfectly even intervals, from one up to an infinite number, and the result you get is not rhythm as we understand it, but monotony. It is the most primitive form of rhythm, it is true, but not the rhythm employed in our music. The next step is, as suggested, arranging groups of beats. And since this is most easily done by making some beats strong and other beats weak, we come to the second principle of rhythm—accent. In music the groups are called measures, and the first beat is ordinarily accented. Almost anyone can recognize these accents. They are most pronounced, of course, in martial and dance music. Very few have any difficulty keeping in step in a military march, or dancing in time to the music. And the same accentuation is present in a symphonic movement; if you miss it, it is because other things which you do not understand, tend to obscure the rhythm. But it is the best possible training for the reader to play over records—at first, strongly rhythmic ones, then others with less pronounced rhythms—and practise stamping out the first beat of each measure. But by all means don't do it at a concert, or even in your own home, when others are trying to enjoy the music; otherwise you place yourself among the worst of musical pests.

The simplest measure consists of two beats, one accented and one weak, and it is called duple measure. Then there is a three beat measure, with one strong beat and two weak ones. This is called triple measure, and for some psychological reason is stronger rhythmically than the other. Then there is the four-beat, or quadruple, measure, and six-beat measure. The latter two types generally have a strong accent at the beginning of the measure and a lesser accent (though still stronger than the weak beats) to begin the second half of the measure. There are also more involved measures, but the above cover the great majority of cases.

In practising as suggested above, beat time at first in the case of pieces with clear-cut rhythm, like *America*, *Dixie*, and marches. Then try to determine the rhythm simply by listening, resorting to stamping if you have to. The next stage is pieces with elementary dance rhythms, like the Boccherini Minuet (obtainable in Columbia and Victor), Poldini's *Waltzing Doll* (Victor), a good lively jig, or a Chopin waltz. After a little of this practise, you should listen carefully for the rhythm of every piece of music you hear, until you recognize the various rhythms so well that it has become second nature to you, and you will find your enjoyment of music increasing immediately.

From what has been said so far on the subject of rhythm, the reader might assume that all musical tones have the same time value. Actually this is not the case, for if it were, the result, even with the alternate accentuation and subordination of tones, would be very monotonous. There are occasional melodies, handled with great skill by the composer, in which this monotony is avoided. An example is the choral theme in the last movement of Beethoven's Ninth Symphony (Columbia Masterworks Set No. 39), although there are one or two variations from strict uniformity even in this case. Beethoven employs this theme very skilfully, and piles tonal mass upon tonal mass, attaining some of the grandest effects in all music. But each treatment is exceptional. For ordinary mortals, and even for Beethoven, some method of rhythmic variety is necessary, and it is got by changing the lengths of tones. In a triple measure, for example, instead of employing a melody with three notes of one beat each, the composer has the choice of using one note lasting three beats, or a two-beat note followed by one of a single beat (or vice versa) or by six notes of one-half beat each, or any one of a multitude of other combinations and possibilities. The only law enforced is that each measure must have a total of three beats in time value of the notes it contains, whether there be one note in the measure or (as is very possible) twenty-four.

Just how important variety in rhythm is in music may be shown by a few examples. There are innumerable cases in music where a composer has used the same notes in a melody as someone before him did (very often unconsciously), but where he has changed the rhythmic pattern. The melody that opens the last movement of Mozart's great G minor Symphony (Victor) is, as far as notes go, exactly the same as the opening of the Scherzo of Beethoven's Fifth Symphony in C-minor (Columbia and Victor) for the first nine notes. The differences

lie first in key, which is not of essential importance, and secondly in rhythm, which is of very great importance, since the whole character of the melody is thereby changed. Mozart's melody is bright and cheerful, Beethoven's is sombre and mysterious. To continue this rather remarkable coincidence, Beethoven had himself previously used a melody starting off in much the same way in the beginning of the first movement of an early piano sonata (Opus 2, No. 1, not recorded so far as I am aware). Here again, the rhythm is radically different from that employed in the Scherzo of the Fifth, but is exactly the same as in the previous Mozart melody. Yet whereas the Mozart melody, and the earlier Beethoven one, please by the rhythmic swing, they are not profound, while the rhythmic changes that Beethoven introduced into the Scherzo he has made a melody that plumbs to the very bottom.

There are examples, perhaps, more familiar to my readers. One of the pleasurable by-products of a musical education is the running-down of a theme or melody to its forebears. As we have already seen in the case of the Scherzo theme in Beethoven's Fifth, melodies often have a musical genealogy, though, I repeat, in the case of the great composers, the genealogy is unknown at the time of writing. Modern jazz composers, and their predecessors in the field of popular music, have had little hesitation, and no scruples, in "borrowing" melodies from the great composers, and adapting them to their own use. Sometimes the melody is literally transplanted, rhythm and all, as in the famous example of "I'm Always Chasing Rainbows," the melody of which was taken from the second part of Chopin's *Fantasia Impromptu* (Brunswick, Columbia, Victor). Sometimes the rhythm is changed to meet the needs of the fox-trot or the ballad. Most readers remember Irving Berlin's song, "What'll I Do?" and perhaps recognized the similarity between the first part of this melody and the song "Marcheta." To add to the confusion, there were fox-trot arrangements of both. And the musical grandfather of all of them, I think, was a theme that you may hear in the Overture to Nicolai's "Merry Wives of Windsor" (Brunswick, Columbia, Edison, Victor). As to whether the last-mentioned theme has, in its turn, recognizable parents I do not know. I have looked for them, but not having found them, assume the melody is original with Nicolai.

I am quoting these examples not in order to familiarize the reader with musical plagiarism so much as to indicate to him the vital importance that rhythm has in lending character to a melody. Change the rhythm, and you have changed the melody. Sometimes what are called melodies were originally nothing more than the tones of a scale, or the notes of a chord played in succession rather than simultaneously. Wagner was particularly adept at this device. By a few rhythmic changes—and changes in orchestral coloring he made entirely different melodies out of an ordinary arpeggio (an arpeggio is a broken chord, that is, a chord whose notes are played successively rather than simultaneously). Thus, the music characterizing the Rheingold in the opera, "Das Rheingold," (the first of the four making up *The Ring of the Nibelung*), the music descriptive of the sword which recurs

throughout the Ring, and the music designating the Valkyrie are all built on the same common chord, but changes in rhythm produce vast changes in psychological effect. A melody like our own Dixie owes its popularity not to any great melodic ingenuity, but to its rhythmic contagiousness.

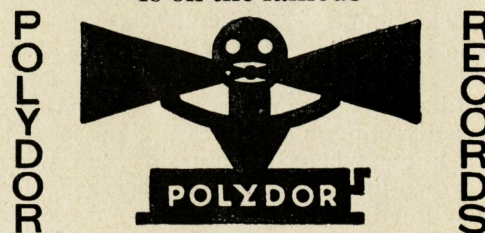
There are other points in rhythm that need explanation, but I am postponing their discussion because they are more complex than the ideas I have hitherto dealt with. The latter have been fundamental, and, I think, readily comprehensible without reference to musical notation, which I am attempting studiously to avoid. These ideas are things you can look for in the music you already know, and you should apply your knowledge to any new music you chance to learn. Remember that enjoyment of the best requires some effort on your part. Passive day-dreaming is not the proper attitude before a masterpiece. This type of music requires your *attention*. Instead of merely hearing the sounds as they come out of phonograph, you should be *listening*. By developing the faculty of listening you will immeasurably increase your capacity for enjoyment.

Melody, the second musical element to be discussed, is made up of tones. All of us know what tones are, and can distinguish them from that other type of sounds, noises. But while we realize how fundamental in nature noises are, we do not realize that tones—that is, musical sounds,—are also found in nature. This is one of the things that makes music so different from the other arts, and makes it hard to explain, on the other hand, why music was so slow in developing along with the rest of man's civilization. The whistling of the wind through the trees and grass produces a musical sound. The savage who heard these sounds was moved, by the primary human instinct of imitation, to emit similar sounds from his throat. That is the beginning of the tonal element in music. By accident he plucked or struck a string or membrane stretched taut, and he discovered a mechanical means of producing tone.

It is important to know the characteristics that distinguish tones from noises, if we wish to gain a clear conception of melody which is made up of tones. A tone has three things that other sounds have not, and these things are due to the fact that a tone is set up by a regular vibration in the air, whereas a noise is caused by an irregular vibration. The three characters are pitch, quality, and intensity. Any one who is not tone-deaf can discriminate certain differences in pitch. We speak of a woman's voice as high, and a man's as low in pitch. The right-hand part of the piano keyboard is used for getting higher tones than the left-hand part. The tones of a violin are ordinarily higher in pitch than those of a cello. There are perfectly definite causes for these differences in pitch, and there are well-known physical laws which enable us to predict the pitch of a tone to be sounded in a given fashion. But for the present discussion it is not necessary to explain these laws.

The causes of differences in quality are a complicated set of facts with which the student of acoustics often wrestles very unwillingly. But here again, we are concerned not so much with causes as

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with results, and with ability to discriminate. A tone produced by a female voice has, we say, a different "quality" from that produced by a male. This is in addition to, not because of, difference in pitch. Strike a key on the piano, and sing out a tone of the same pitch. You will have no difficulty in reproducing the pitch, but you will be the eighth wonder of the world if by your voice you can reproduce the quality. So, too, a violin tone differs from that of the piano, and both differ from that produced on a wind instrument. The importance of changes in quality becomes more important when we consider the orchestra. But even for the present it is relevant to observe that the same voice can produce two tones of the same pitch, but of differing quality. It is this ability which enables us to distinguish between two singing voices, even though both are rendering a given melody with requisite fidelity to the notes printed on the paper. It is differences in quality, rather than differences in pitch (although these, too, are often used) which enable us to recognize friends by their speech, even though we do not see them.

By intensity of a tone is meant its degree of loudness and softness. A tone of great intensity is loud, one of small intensity soft. The law governing intensity of sound is so simple that it may be stated here: In general, the greater degree of force used in producing a tone, the louder

the tone will be. The harder we hit the keys on a piano, the louder the tone. The more rapidly we expel the breath through our throats, the greater the force producing the tone in the vocal chords, and consequently, the louder the tone.

These characteristics of musical sound, simple as they are, are of profound influence in music. Most people realize them, yet act in such a way in the presence of music as if they were ignorant of them. The budding pianist often takes years to learn the simple fact that if he wishes a soft tone he must exert less force through the fingers and arms and wrists governing the production of tone. Often, sadly enough, he does not possess sufficient taste to know when to play soft and when loud. Many grown-ups are in the same case. They will pay their good money to hear a soprano shriek at the top of her voice a simple melody that demands gentleness in treatment. They are mentally too lazy, also, to make use of the discrimination in pitch which they possess, with the result that from lack of use it falls away from them. They are satisfied with an inferior quality of tone, when if they used the least bit of mental energy they would demand a far better quality. Teachers of the violin are often amused—and often disheartened—because parents insist on buying for their children who are beginning the study of the instrument inferior violins. A cheap instrument, the parents say, is good enough for a beginner. When he plays better, they will buy him a better fiddle. These people do not realize that the chances for the youngster learning to play better on an inferior instrument are very small. At all events, he is handicapped. How can we expect to develop that ability of discrimination in quality of tone, if he cannot possibly, no matter how intelligent a pupil, produce a good tone on a poor violin? If he becomes accustomed to poor tones on his cheap violin, he will continue to produce poor tones on a better violin. The wonder is that so many children manage to learn to play passably well with such handicaps.

In order for us to understand better the nature of melody we must know more than the characteristics of tones: we must acquaint ourselves with their arrangement. For I have already said enough in this connection, while discussing rhythm to indi-

cate that melody is not a mere juxtaposition of tones, but that, on the contrary, a good melody requires a thoughtful handling of tones. It is best to compare music to language. The materials of language are letters and words. A jumble of words taken at random from the dictionary, and arranged successively as they are picked out, would obviously have no meaning. Words possess meaning, for the most part only when they are grouped together in larger groups called sentences; the sentences in turn are grouped into paragraphs, and so on. All through the process the intellect is functioning, arranging words in order that anyone may understand them.

Quite the same sort of thing happens in the composition of good music. It would be just as idiotic to write down one note after another, regardless of pitch, rhythm, and so on, as it would be to compose a sentence by taking words at random from the dictionary. For music is a language: that is an essential point to remember. And it is a point that very few of us realize quite fully. We are constantly trying to express music in terms of words, instead of in terms of itself. An idea expressed in French may be translated fairly well into English, with little loss in meaning. But it is silly to suppose that the same thing can be done from music to a written or spoken language. The ideas in which music deals are part of music itself, and can be expressed in no other way, whereas the ideas that ordinary language expresses generally have concrete existence aside from the language.

Let the beginner in music appreciation ponder this concept well. If he does, he will not ask such embarrassing questions as the following, reputed to have transpired in a college course in appreciation. The instructor had paused for a moment in his lecture, the bright student went over to the piano, struck four keys making up a short musical idea previously under discussion, and then asked the professor what the composer meant by those notes. The professor paused, apparently for deep deliberation, then turned to the piano, and said, "So and so (the composer) meant just this —," and the professor struck the same keys on the piano that the student had played.

(To be continued in the next issue.)

My Musical Life

By NATHANIEL SHILKRET

Manager and Musical Director of the U. S. F. Department of the Victor Talking Machine Company

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I HAVE been asked so many times specific questions concerning my studies—"When did you learn that?"—"How do you know this?"—that I want to presume on your patience and try as briefly as possible to write about my studies and activities which led to my experience in the varied types and styles of musical tastes. Shall the keynote be ambition, necessity, passion for music, or hard work? The answer may be one or

all. I leave it to you to judge. I can only state some of my experiences.

One must have ideals and the sooner we formulate them the better the ultimate results. I might say that since the age of fourteen I have spent many hours in studying. Doesn't it sound strange to hear one talking about studies after twenty years of work on the same subject? But I can con-

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THE FAMOUS VICTOR SALON ORCHESTRA AND ITS NOTED CONDUCTOR, NATHANIEL SHILKRET

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scientifically say that I approach my latest orchestrations in the same studious way as I did twenty years ago in learning my first simple harmonic exercises. The problems may be different; my musical sentences flow easily now, whereas years ago I stumbled and stammered; but ideals become more exacting as time goes on, and the student in me gives me the same thrill to do the best that I can.

I wonder if my readers will pardon my intimate way of going from one subject to another. Shall I briefly give recollections of my musical studies that have occurred, to prepare me for the recording and radio laboratory, where one hour I am conducting opera, then a symphony orchestra and a little later a jazz orchestra? Can one do all these things well? Yes, I say. But can you honestly feel the pulse of all these musical thoughts when one style conflicts with the musical taste of the other at times? I will let you be the judge after I give the various studies and activities which started at the age of five.

At fourteen I had already played in orchestras for six years, and traveled as a soloist. I played piano and clarinet. I had taken my freshman exams at college and decided that I was to take my music seriously, in other words, make it my profession. (Up to then my ambition was to be a civil engineer). I quit college, but retained one of the instructors to give me private tuition for two years. The thought of leaving school was a source of regret to me at that time, but I could not help it. It was a question of necessity.

My first engagement with the Russian Symphony Orchestra was a great experience. Four years of Russian music, standard and modern, gave me a knowledge of the Russian school when Russian music was not popular on symphony programs, and meant an awakening of new musical thought for me. Composers, guest conductors and artists added and developed the experiences of the orchestra. Altschuler, Safanov, Sibelius, Scriabin, Elman, Heifetz, Levine come to my mind. New works or old scores played for the first time in America were on these programs. Tchaikowsky, Rachmaninoff, Glazounow, Rimsky-Korsakoff, Glinka and hosts of others were the new names that were being heard. Then came the French works that I played with the Damrosch Orchestra and Barrere's Ensemble. The Philharmonic Orchestra under Safanov and Mahler, playing the classic composers and the modern German works—Wagnerian Cycles, opera rehearsals, and their performances.

With all these connections, I never lost touch of the lighter works. At the hotel we played semi-classics; at the theatre comic operas; for a time I played dances on the piano.

About this time, at the age of seventeen, I began to play piano for vocal teachers. I coached singers, helped the teachers and here is a secret. I studied and practiced singing for two years. Conductors are notorious for their terrible vocal talents and I am no exception, but I stuck to my "mee mee's" and "ah ah's" and went as far as singing favorite tenor solos.

I studied 'cello for a year, and understood the brass instruments by watching my brother practicing cornet for years. All this time I was going through the rudiments of harmony, counterpoint and form. Details about each subject would take too long. I might say that in the case of orchestration I would take a piano arrangement of a symphony or an operatic act, score it, compare with the original, and if mine was too faulty, rewrite and rewrite the same score until I had absorbed the vital points. No one but a musician can realize what this means, but when I say that some of these scores took over one hundred and fifty pages, you can imagine the rest. I did this with score after score, from the ancient composers up to the most modern.

Then came the Victor Talking Machine Company with its hundreds of orchestrations, one day symphonic, tomorrow a folk dance of Russia, the next a novelty orchestral combination for Italy, then a Spanish dance, an Irish ballad, a Hebrew chant, and so on until one is bewildered. They all mean a new kind of thought, a new treatment. In a recording company the musical director is called upon to do anything and everything. Success depends upon the ability to do more than one kind of music and each record must stand on its own merits. The lover of jazz does not care to know that his favorite selection is recorded by a musician who knows his Beethoven well and his Berlin passingly. He has bought Berlin and demands it in super style. And vice versa. If you are directing the classics, it must pass the acid test of the critical.

I remember with what anxiety I tried to feel my way through the Hebrew chants. I prepared myself with one year's work as an associate and arranger for a book of Hebrew hymns and Jewish folk songs. When the work was finally done, I felt the spirit and the characteristic oriental turns and twists of this music as I did my symphonic works.

I am afraid that all this is boring and long winded. There are lighter sides in the profession and probably for the reader much more interesting. In closing I want to tell a story of a young leader who recently asked me, "Mr. Shilkret, where do you get all your marvellous arrangements? Where do you get the selections?" I answered, "My friend, that's just what I've wanted to know myself, where can you get them?"

In other words, you get nothing! You must look for them, if necessary create them, live with them and love them! Some things come through experience, others through inspiration, and most things by honest-to-goodness hard work and proper thinking. Give the best there is in you, no matter what your immediate aim! One can do no more.

(To be continued in the next issue.)

Editor's Note: Some time ago, while visiting Mr. Shilkret at his Laboratories, I found him bubbling over with enthusiasm over the latest of his recordings. "Just wait, and you'll hear the very worst I possibly can do," he told me with a twinkle, "I've worked over the recording and orchestration of this piece as I've never worked before. Honestly, it will break my heart if you don't think my faith in it justified!" The composition, In a Persian Market Place by Ketelbey, was, of course, not much from a purely musical standpoint,

but the need today is exactly for this kind of thing, provided it is done superbly well. Orchestration, harmonic and rhythmic effects can best be taught to musically untrained people in works that they can understand. The orchestral ingenuities and resources of Wagner, for example, are usually wasted on them because the music itself is, as they say, "too deep" for them. But when a piece within their comprehension is played in a masterly fashion they are able to learn more about the orchestra, and, in time, fit themselves for something greater.

Just before going to press, the Victor November releases arrived at the Studio, among them Mr. Shilkret's *Persian Marketplace*, No. 35777. He had not exaggerated; it was one of the finest examples of

orchestration and recording ever turned out. I had been foolish enough to lay a little wager that I would be able to find some fault with his work, and a telegram went to New York that very evening, "Congratulations; our next dinner together is on me!" Mr. Shilkret gives in his article some idea of the diversified training he went through. His versatility is amazing and this latest release of his well illustrates his ability. In a *Persian Marketplace*, despite the nature of its composition, is for everybody, for it is done magnificently. There are few composers who could not profit well by its orchestration; few conductors or recorders who could not learn much from its performance. Thank you, Nat, we need more like it!

Peter Ilich Tchaikowsky's Biography and Recorded Works

By K. E. BRITZIUS

HE left Petersburg in January, 1866. He was then twenty-five years of age with twenty-eight years of life ahead of him. To part from his family made him feel very sad, so his life in Moscow began with feelings of lonesomeness and a disinterest in his surrounding. Nicholas Rubinstein from the first took a great interest in him. He asked him to live in his apartment, a most welcome suggestion, for Tchaikowsky's salary was not a large one. Then finding his wardrobe small his host fitted him out in a frock coat. The excellent coat had belonged to Wieniawsky, but had been abandoned by him in Rubinstein's rooms more than a year before. New friends made Tchaikowsky feel more at home. Nicholas Kashkin, also a conservatoire teacher, and his young wife took a great liking to the lonely man, and a young publisher, Peter Jurgenson, became strongly attached to him. Jurgenson later was the first and chief publisher of Tchaikowsky's works. Tchaikowsky, much occupied and enervated by teaching during the day, found composing at night, when he worked on his first symphony, a great effort. He couldn't make it sound right and his nights were often sleepless. His imperfectly organized nervous system revolted against the strain and in June a nervous breakdown resulted with its accompanying phobias, alarming hallucinations and a feeling of impending death. Resting during the summer, he recovered and resumed his work. The symphony was finished in the fall and hopefully submitted to his Petersburg friends, only to be severely criticized and rejected. Because of this and since his old friend Laroche had come to Moscow, Tchaikowsky regretted less his living away from Petersburg. Spring found him at work on his first opera and quite content.

Tchaikowsky was careless in money matters. On a trip to Finland in the summer with one of his younger brothers, they had gone but half way when he found himself nearly broke. Disconsolate they returned to Petersburg only to find their family and

friends gone for the summer. With the last few coins in his pocket, Tchaikowsky and his brother took a boat for Hapsal on the Baltic, where their sister's family, the Davidovs, were living. They could only afford "between deck" passage and arrived nearly frozen. Fortunately the Davidovs were at home. The summer there just suited Tchaikowsky's nature. He composed in solitude during the day and at night enjoyed the society of friends. This serene content is well reflected in the popular *Chant sans paroles*, which he wrote at that time. It is the third of his Op. 2, *Souvenir de Hapsal*, a set of three pianoforte pieces. The *Chant* has been recorded by Victor in a piano and violin arrangement with a choice of Kreisler or Zimbalist as the artist, Nos. 716 and 885. The Kreisler version, particularly should be heard.

After the ideal summer, Moscow life grated on Tchaikowsky's nerves, and he dreamed of an easier life, free to compose the year round. His literary career began at this time, with an article in defense of a composition by Rimsky-Korsakoff which the press had condemned. Once in the musical controversy, he stayed in and it was not long before he added to his income by musical journalism.

Two years in Moscow had quietly passed when a singer by the name of Desiree Artot came to town. Her singing and acting captivated Tchaikowsky completely. He was soon frequently in her company and described her to his brother as "the one being." His Op. 5, *Romance*, for pianoforte is dedicated to her. An orchestral version of this work exists by the Victor Concert Orchestra on Victor record No. 35702. Here we have an intimation of the Tchaikowsky to come, the longing melody in a minor mood well contrasted with a more rhythmical and energetic section. One can easily imagine the composer playing it for Desiree at an evening musicale. Rumors of an engagement were soon circulating, but her mother regarded Tchaikowsky as too young, since Desiree was two years his senior, and

(Continued on Page 26)

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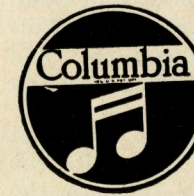


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THE RECORDS
WITHOUT SCRATCH

Columbia NEW PROCESS Records

(Continued from Page 23)

Rubinstein did his best to discourage the match by pointing out that he would be forced to travel continually and become known only as the husband of the famous Desiree Artot. Tchaikowsky hesitated, became absorbed in composition, and Desiree married another.

Work and more work, first the conservatoire, then composition and Tchaikowsky's first opera, the *Voyevode*, was ready for the boards. Its first performance was well received and much encouraged, Tchaikowsky feverishly began another, *Undine*. These activities proved too much and another breakdown seemed imminent. His physicians ordered a rest and Tchaikowsky visited the Davidovs again, this time at Kamenka. Here he jotted down a workman's song which was to become famous later as part of the *andante* of his first string quartet.

Upon returning to Moscow in the fall, he began work on a symphonic fantasia. Its subject, *Romeo and Juliet*, was suggested by Balakirev and quite suited Tchaikowsky's genius. Although the first performance fell rather flat, his friends were quite enthusiastic and Balakirev and Rimsky-Korsakoff showed increasing interest in the composer. Tchaikowsky continued to work quite contented with life. Two of his most famous songs are of this period; *Warum und Nur wer die Sehnsucht Kennt*. The latter has been recorded four times for Victor by three singers and one violinist. It seems that none of the records completely attains the true atmosphere, so any choice becomes a toss-up.

The need of money remained always a pressing one with Tchaikowsky in Moscow. Neither his teaching, criticism or his compositions were paying very much. To bolster his finances and to place his name before the public, Tchaikowsky at Rubinstein's suggestion, decided to give a concert entirely devoted to his own work. He wanted to include a new work and since he could not afford an orchestra, hit upon the plan of writing a string quartet. The *andante* of this, his first quartet, was built on the folk song he had jotted down in Kamenka two years before. It was destined to make him famous. The concert drew a good house and was a success. Turgenev, who was present, expressed much interest in the compositions. This quartet, Op. 11 in D Major, has been recorded completely for H. M. V. by the Virtuoso String Quartet, Nos. D-865/8. The recording is a valuable one, for this fine quartet is seldom played at concerts, and the complete set does away with the necessity of our knowing the work through the many cut versions of the *Andante Cantabile*. Of the numerous snippets of this movement the Kreisler record, Victor No. 6184, has been the most cleverly cut, but as the complete recording is the cheaper, it is hardly a good buy. The scherzo is available in a complete recording in the United States. The version by the Lener String Quartet, Columbia 67033-D, is certainly a beautiful and sympathetic reading.

Tchaikowsky continued to make the most of his summer leisure and hurried away from Moscow at the close of each season. It was at Nice (1872) that his Op. 10, two piano pieces, was composed. The second, *Humoresque*, which is partly based on

a popular French air, has been delightfully recorded by Rachmaninoff, Victor No. 1051. After the pleasant summer the return to Moscow was very irksome. The success of his third opera, the *Oprichnik*, somewhat relieved his dissatisfaction and depression. His second symphony, too, was enthusiastically praised at Rimsky-Korsakoff's home. It was there that Stassof suggested the subject for his next fantasia, *The Tempest*. An enjoyable trip abroad (1873), this time with his publisher, again made him hate his Moscow existence. He was rescued from this mood by the success of *The Tempest* and his second String Quartet. The first performance of the Quartet charmed the players and the entire audience, with the exception of Anton Rubinstein, who glowered from the very beginning and at the end exclaimed that it was not at all in the style of Chamber music. The scherzo has been recorded by the Catterall Quartet, H. M. V. D950. The performance of his third opera also scored a distinct success, but the composer himself did not feel satisfied with the music. He began to think it unworthy of his best efforts and avoided the rehearsals. Later, when in Florence, thoughts of this opera depressed him, tormenting him with doubts as to his power of composition. This sentiment and the fact that he became unusually hyper-sensitive to criticisms indicates clearly that the strain of the last years in Moscow was forcing him toward another breakdown.

In November and December (1874) the first Piano Concerto, Op. 23 in B Flat Minor, was composed. He had hoped that Nicholas Rubinstein would play it at one of his concerts. In this he was much mistaken. Rubinstein tried it over and then, to Tchaikowsky's mortification, heaped abuse upon it, calling it trivial, common and unplayable. The blow to Tchaikowsky's self-esteem proved too much, it was years before the wound healed. The composer immediately changed the dedication to von Bulow, who had shown a kindly interest in his compositions. Von Bulow was about to begin a concert tour of America and so the first performance of the concerto took place in Boston. It was well received and Bulow used it all through his tour. From this first performance the concerto has continued to have a successful history. When years later it was introduced into the various cities of Europe under the baton of the composer by Sapellnikov and others, its success was immediate. In London Sapellnikov obtained an ovation. The phonograph, with this concerto, becomes a true historian for the English Vocalion Company has recently recorded this popular work with Sapellnikov himself at the piano! (Nos. A0259-62).

Other recorded works of this period are the *Serenade Melancholique*, Op. 26, for violin and orchestra, in a mutilated version by Heifetz, Victor record No. 6155, and one of the six songs of Op. 28, *Kein Wort von Dir*, sung by Jadowker for Polydor No. 70640. In the spring of 1876, a St. Petersburg publisher commissioned Tchaikowsky to write twelve short pieces to appear under the general title of the *Seasons*, one every month. The composer took his task rather lightly. He ordered his servant to remind him of the day each had to be sent in and then wrote them just in time for the post. For the most part they seem very fresh

and interesting. Three of the most popular numbers have been recorded: June (Barcarolle) by Bourne for H. M. V. B1844, October (Chant d'Automne) by Zimbalist in a violin version for Victor 883, and November (Troika en traîneaux) by Levitsky for Columbia 7009M and by Rachmaninoff for Victor 6260. Levitsky plays the Troika more correctly as to tempo, but Rachmaninoff has handled it with such a wide variety of expression that his version will no doubt be preferred. Op. 30, the third String Quartet, in E Flat was also composed in the spring of 1876. The Flonzaleys have given as the delightful scherzo on Victor record No. 1012.

Tchaikowsky's irritability and despondency continued. Because of the unbearable attitude of Rubinstein toward his Piano Concerto and since he was feeling the criticism of the press so keenly, he experienced an overwhelming desire to leave Moscow. His last ten years appeared to him to be entirely wasted and occasionally death itself seemed to be the only possible relief from his depression. Tchaikowsky went to Kamenka for a rest. There he pondered gloomily over his future. He felt that things could not go on as they were, and decided, since his sister's family life seemed so ideal, that marriage was his one means of salvation, an idea that later materialized.

The war between Turkey and Serbia in 1876 aroused much interest and during the fall Slavonic enthusiasm was running high. A benefit concert for the wounded was organized by Rubinstein and Tchaikowsky, carried along by patriotic feelings, composed his Russo-Serbian March (Marche Slav) for the occasion. It is a stirring piece which seems to retain its original freshness. Marche Slav is well represented in record catalogues, but the recent recording by the New York Philharmonic Orchestra under William Mengleberg will no doubt be preferred. Brunswick No. 50072. This record presents a fine interpretation and suggests the actual quality of a symphony orchestra. Moreover it is complete, for it is a longer playing record than the usual twelve-inch and gives us about ten minutes of music. The same fall also marks the composition of the famous Symphonic Fantasia, Francesca de Rimini, op. 32. The work is based on the fifth canto of Dante's Inferno. Albert Coates has given an intensely dramatic reading on the two H. M. V. records Nos. D951-2, a reading of such fervor that he and the players of the Symphony Orchestra must have been well exhausted at its conclusion. The divisions of Francesca on the records are as follows: Side 1 and 2 to the clarinet cadenza depicts the second circle of hell with its furious winds and the wailing of sinners in the dark air. With the clarinet solo Francesca's story begins. Tchaikowsky has revealed her hopeless suffering with masterly insight. On side 4 the poem ends, again with the raging winds and the dark despair of the second circle of the inferno.

Op. 33 is the ingenious Rococo Variations for Violoncello. The Polydor records No. 66168-9 by Gregor Piatigorsky should make a fine set.

At this time Tchaikowsky met Tolstoi, who was deeply impressed with Tchaikowsky's compositions. In a letter the composer tells that Tolstoi heard the andante from his first quartet with tears stream-

ing down his face. Tchaikowsky survived the winter in good health but by March (1877) his mental depression had returned. Although disliking the step, he definitely decided that matrimony was necessary. About this time a very important phase of Tchaikowsky's future life began, his correspondence with Nadejda von Meck. Madame von Meck was a widow of much wealth. She had become very fond of music and of Tchaikowsky's in particular. Desiring to help the composer, she sent him commissions for arrangements for which she paid lavishly.

In July Tchaikowsky carried out his intention of marriage. He had found a girl very much in love with him and since he felt that marriage would benefit him, he explained to her his character, his irritability and his misanthropy. He told her quite frankly that he could not love her but would be a devoted and grateful friend. She accepted him. A month after his marriage he found himself struggling against a feeling of estrangement but hoped to triumph over it. In this he failed, for his marriage irritated him to the point of despair. He tried to commit suicide by an attempt to contract pneumonia by standing up to his neck in his beloved Muskva River among floating cakes of ice. Ten weeks after his nuptials he left Moscow in a con-

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Suggestions to the Dealer

Open Forum

It is, to me, a curious thing that, no matter how large or how small the dealer, I have never been able to find one (with rare exceptions, of course) who had in his record department anyone well versed in music and in particular in the music contained on the disc. To me this seems a most important point, one not to be easily overlooked.

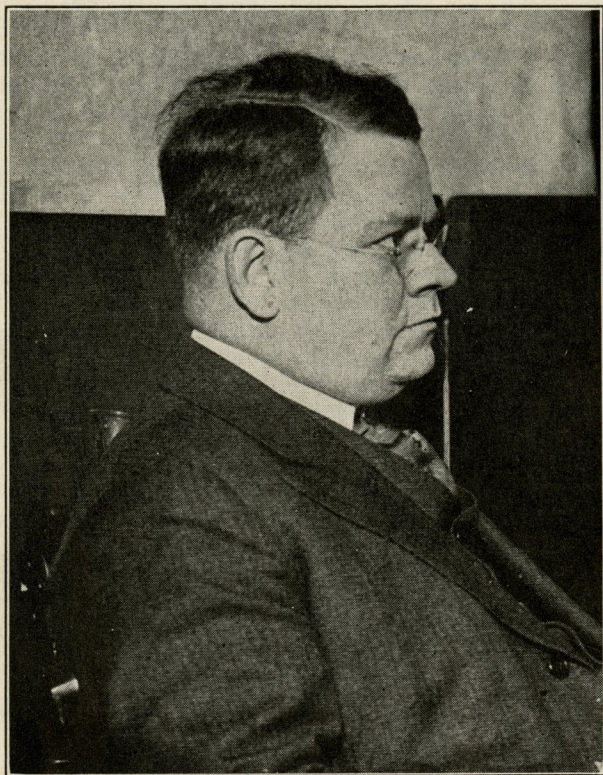
Let us look for an instant at the well organized book store; one where the emphasis is laid on the more worthwhile literature of all nations. If I were to go in and ask for a particular book by George Moore, it is not inconceivable that they would not have it. But the intelligent salesman would say, "I'm sorry, it so happens that that is only published in England. We would be only to glad to get it for you. If you will step over here I will show you what we have of Moore. By the way have you seen the latest John Drinkwater?"

The shop handling recorded music seems to have no interest in any records aside from those on their shelves. No interest? Let me say no knowledge. The person who waits on you may know a particular catalogue, but only as such; he will never know it as to the Debussy records contained, as to the Brahms that is available. He will be much more liable to ask if you have heard the new Schipa record rather than if you have heard the new Beethoven 'cello Sonata. . . . I should like to see the situation something like this: I should be able to go into a shop and ask, for example, "What has been recorded from Boris?" "What Beethoven Quartets are made?" and I should get at once a complete answer. The record collector is not interested in only the Victor records from Boris but rather all those available.

In all record shops of any size, in any that pretend to be real music stores, one person should be put in charge to take care of only such matters; there should be kept a card catalogue of composers with the works that have been recorded following their names.

I do not for an instant mean to say that there should be any attempt made to carry all the records of all the various companies both American and foreign; that would obviously be absurd, but the person whom I suggest should at least know what is made and where it can be obtained. In the past I will admit, that a department has been necessary for only a few, but I do feel those few are fast tending towards the many, and the necessity for such departments is daily increasing.

V. F.



MR. W. C. FUHRI

Mr. W. C. Fuhri, Vice-President and General Sales Manager of Columbia Phonograph Company, Inc., has been for many years one of the truly outstanding figures of the phonograph industry, a man whose ability and force of character have won for him the affectionate esteem of that army of people who the country over supply the record needs of the American public.

Mr. Fuhri is a Columbia man through and through. Entering the Company's service in the Middle West he rapidly rose to the position of District Manager of the territory of which Chicago is the center. In 1915 following a change in management Mr. Fuhri was made United States Manager for the Company with headquarters in New York, and in 1924 after a reorganization of the concern, he returned from a short absence in other fields to assume his present office.

For the phenomenal progress made by Columbia during the past three years Mr. Fuhri may be allotted his full share of credit.

Is Your Favorite Work Recorded Contest

Conducted by VORIES FISHER

A FIRST contest of this nature must necessarily be somewhat experimental in nature. My own experience in such matters is not extensive, but with the help of you—the readers of The Phonograph Monthly Review—I believe that we can achieve a real success. We have one great thing in common: a love for fine recorded music. Everything that we do must be done with its interest at heart.

Much as we have enjoyed the many fine works which the recording companies have given us and are giving in consistently increasing numbers, most of us have felt that many works of real worth have been neglected. Each of us has his own list of works particularly dear to his own heart which he realizes would be loved by many more if they were recorded.

The voice of the record-buying public has long been inarticulate. The demands and suggestions of the few enthusiasts who do write into the companies' Repertory Managers have usually been so extreme and impractical in nature that the companies are prone to view all suggestions with disfavor. The first thing that we must prove to them is that there exists a widespread, strong, and intelligent demand for good works.

The support and co-operation which the major companies have given us have been unstinted. They themselves realize the value of the magazine in giving a voice to the public demand, a demand which they are only too anxious to discover and satisfy. So they have very generously consented to record any work for which it is shown there is a widespread demand among our readers.

We must be exceedingly careful not to take undue advantage of such an offer. We must not kill the goose that lays the golden eggs. Works which may be practical to record a few years from now may not be practical today; we must take everything into consideration. For if we select a work that is a success, the companies will be more than eager to follow our suggestions another time. On the other hand, if we select some impractical work (no matter how fine its intrinsic worth), we shall probably receive but little consideration in the future.

The following points must be remembered then: First, we must be practical and far-sighted. The work selected must be general in its appeal without sacrificing any of its musical worth. (Good music is the paramount requirement). Secondly, we should all come forward with suggestions in order

that the taste and demand of the record-buying public may begin to be made articulate.

The rules of the contest are few and simple. (1) Any reader of *The Phonographic Monthly Review* is eligible to vote. (2) All votes, suggestions, and letters regarding the contest must be sent to Vories Fisher, Chairman of the Contest Committee, 4928 Blackstone Ave., Chicago, Ill.

The following suggestions and explanations are made. If possible, voting should be done *en bloc*; that is, a phonograph society or group of enthusiasts should decide on a work at one of their meetings and cast their entire number of votes in one block. In this way, the danger of scattering and sporadic votes for a great many works may be avoided. This contest itself is three-fold in nature.

(1) An orchestral work, never before recorded, to be contained on a single double-sided twelve-inch record. (One side averages between four and five minutes of playing time.) The work may be an overture or in another form, but preferably it should not be part of a suite which later may be recorded in its entirety.

(2) A work of any form, previously recorded under the old, mechanical method, which is either unavailable to the general public in this country, or which is badly cut or unsatisfactorily recorded. (Many of the old recordings, of course, are almost unsurpassable; but many splendid works have been poorly recorded or performed—in particular, many works have been made by conductors unfitted by temperament for the particular work in question.) This part of the contest, which, if possible, should include the name of the conductor and orchestra, or in the case of a concerto, the soloist, best suited to record it, is not intended to displace a good old recording, but rather to give the American public an adequate recording of a work which has been known only in an unsatisfactory version or one which is difficult to obtain.

(3) A work of any form, offered as a *suggestion* to the recording companies. Here is the opportunity to make known some favorite work, unknown to the majority perhaps. Naturally, this part of the contest cannot result in any definite choice; it is intended to reveal to some extent exactly what the tastes of our readers are. It is advised that a brief description of the piece suggested be sent, giving the reasons for which it is believed it should be recorded; this is especially advisable in case the work is a modern one or one little known.

Later on, contests will be held to select full-length symphonies, concertos, chamber-music works, etc. For the present, we are anxious to start in a small and very practical way, giving an opportunity also to give a hearing to all suggestions of any nature. The companies cannot give attention to all the suggestions they receive; they have too much to do recording the works they are recording. Here, then, is the place and the opportunity to make known your wishes and ideas where they can receive full attention and careful consideration.

Later when we have successfully proved to the recording companies that it is the real wish of the record buying public to have the best on the disc, then can we ask for and expect to receive large and more ambitious works. We can then show that there is a real demand for complete symphonies, concerts and sonatas. But at the start, I feel it best to start with all consideration for the companies that have so far expressed their willingness to make the experiment with us. Let us show them that they have not misplaced their confidence.

Fraternally yours,

VORIES FISHER,

Chairman Contest Committee.

Correspondence

Lancaster, N. H., Sept. 26, 1926.

Editor, *The Phonograph Monthly Review*,
64 Hyde Park Ave.,
Boston, Mass.

Dear Sir:

I have just had the pleasure of receiving a copy of the *Phonograph Monthly Review* and as one deeply interested in the phonograph and good music for over fifteen years, I hasten to offer you my heartiest congratulations. I have long envisaged a phonograph magazine in this country similar in scope to the English "Gramophone", but with the variations in content and style necessary for the American temperament. Your first issue is much more impressive than anything I had ever dreamed of. You have not only adapted yourself perfectly to the demand, but you have also given a variety and breadth of subject and a "human interest" element that makes the magazine, new as it is, already seem like an old friend.

Your reviews, in particular, are a great pleasure to me. They certainly achieve the fine standard of "Fair and Fearless" that has been set for them.

Evidently (and naturally) you hear all records under the very finest conditions. (I gather that all important works are reviewed in the "Studio" under fixed conditions, the same for all records, and that their reviews represent the combined opinion of your entire staff. A splendid method!) You mention the fact that there are several instruments of various makes in the "Studio", but there is one important point that you do not touch upon.

In common with every phonograph enthusiast of an exper-

imental bent, I know that the heart of the phonograph and the secret of good results is in the sound box used. Almost everything depends on it. Many of my friends, as well as I myself, have been experimenting for years with sound boxes: the appearance of a new one excites us almost more than the appearance of a new symphony.

What box or boxes do you use to get such fine results? Won't you please tell us about them, giving the combined opinion of your staff on their comparative worth. I am sure there are thousands of enthusiasts as eager and anxious as I and my friends to know what you think about sound boxes and the ones you use.

Again, the heartiest congratulations!

Sincerely yours,

(Signed) GEORGE S. MARSHALL.

P. S. I enclose the subscription of a neighbor of mine recently converted to the phonograph. Needless to say, my own accompanies it.

DOES AMERICA APPRECIATE THE BEST MUSIC?

In re the article of Mr. R. D. Darrell on "Does America Appreciate the Best Music?"; I do not know, but in Cleveland the case is "not so good." We have a splendid orchestra under Mr. Nikolai Sokoloff. He has built it from a band of city musicians to the crack organization it is today. Much modern music has echoed through the hall, and of course all the old favorites. We have been privileged to hear Stravinsky, Respighi, Enesco, and many other leading lights conduct their own scores (providing this means anything). We have had more than one "first time in America."

But—out of a city of 800,000 or more, I believe the average attendance at our symphony concerts is about 2500, if that much. The monthly concert at the Public Hall, here, will draw, maybe, about 5000, but the programme is usually “fluff.” Mr. Sokoloff draws out all there is in the orchestra, in his Tchaikowsky, Brahms, and Beethoven symphonies and other orchestral works. They are well advertised, the hall is centrally located for the entire city, and then what? Half empty house!

Surely it isn't the orchestra, as our musical critics are forced to admit it is good, though hard it is to drag it out of them.

The trouble, I believe, answers the above query negatively as far as Cleveland is concerned. Last year Mr. Sokoloff played for the second time a modern work, Mr. Arnold Bax's Symphony in E Flat. A powerful work, charged with intensity and yet not gloomy. One of the well known critics pounds the anvil with his hammer and we are told that we are “not ready” for such music. The regular attendance is ready for it, but not Cleveland. Lord no!

We do have crowded houses at our concerts [recitals?] but it is not because of the orchestra or the program. Rachmaninoff, Werenrath, Kreisler, Hoffman, etc., will always draw a “full house.” Stokowski and the Philadelphians draw an audience of 6000 or so. Do you think the programme drew that attendance? “I heard Stokowski conduct the Philadelphia Orchestra and it was wonderful,” is what 5000 of this audience wished to repeat the next two or three weeks. The other 1000 went down to hear the music and *remembered* the programme.

Time and again at our Public Hall Popular Concerts for “music lovers” we have had that embarrassing hand clapping at the wrong place. At one of the concerts during the final number came a dramatic pause. The audience started to leave and Mr. Sokoloff had to actually *implore* the people to hold their seats until the number was finished.

That for the “music lovers” of Cleveland.

They come straggling into the hall with great clatter, sometimes before the fourth number of a symphony. The soloist plays his violin or piano or what not and with great noise and clatter they (the “music lovers”) depart.

In my own home I have an Orthophonic Credenza and most of the music on pages 9 and 10 of the first issue of your publication and out of the numerous visitors in one's home in a twelvemonth, I do not believe over four or five people had ever heard the great orchestral numbers before. Once I made the mistake of playing the Allegro of Beethoven's Seventh Symphony, incidentally remarking that Beethoven was deaf when some of his great masterpieces were created. “Sounds like it, play us something lively,” was the comment.

Collectively we may seem to appreciate good music, but individually we are few and far between. Your magazine and the co-operation of record companies *may* end this state of things, but then what will we “music lovers” have to brag about?”

I should like to discuss two topics more, unrelated of course, but probably of interest to “Canned Music Fans.”

The first is the music issued on the English Victor Records of the Gramophone Company, Ltd., “His Master's Voice.” These records can be purchased through the Victor Company, Camden, N. J., but are not available in our general Victor catalogue. For the Wagner enthusiast, these modern electrically reproduced records are marvelous.

I do not mean to knock our recording companies here, but it must be acknowledged one's choice of great orchestral numbers is limited in comparison with the foreign catalogue.

The Wagnerian numbers (conducted by Albert Coates) are as follows:

Lohengrin—Prelude to Act. III and Bridal Chorus, Swan Chorus.

Tannhauser—Venusberg Music and Bachanale. Prelude to Act. III. Pilgrims' Chorus, Acts I and III. March.

Götterdämmerung—Siegfried's Journey to the Rhine, Siegfried's Funeral March.

Valkyrie—Fire Music. Ride of the Valkyries.

Rheingold—Prelude.

Tristan and Isolde—Prelude.

There are a great many other fine numbers listed in these supplements we may never get over here. As an example, the Choir of Westminster Abbey with organ accompaniment is represented with a Parry motet, “Gloria in Excelsis Deo,” “We Bow Our Heads” (Bach), and “In Dulei Jubilo.”

companionment is represented with a Parry motet, “Gloria in Excelsis Deo,” “We Bow Our Heads” (Bach), and “In Dulei Jubilo.”

These records are not be confused with the old recordings, but are the great living reproductions of today and played on an Orthophonic or other modern instrument they are stupendous.

The other topic I wished to bring up is the filing of records. This idea is not new, of course, but to many may mean a way out, providing their collection is anyway extensive. It may mean a lot of work, but after it is once finished, you may enjoy it for years. We have all had that embarrassing moment of hunting through an album for some record to display to a visitor and after long delay and search, have found it, only to discover that interest in it is lost through the vexation. The filing of titles in the back of the album does not help, neither does a book in which the titles are written.

I have a wall card hanging near the Victrola mounted upon a heavier card to keep it flat. Mine measures 19 by 25 inches. Being handy with the brush and pen, I have lettered a little musical quotation (“With melting airs, or martial, brisk or grave, some chord in unison with what we hear is touched within us and the heart replies.”) across the top and have painted a little scene. Then in fairly large letters I have spaced a line clear across the top “Music of Many Lands.” Then from here down I have lightly penciled lines clear across, one-eighth of an inch apart right down to the bottom and these I have divided into four columns four inches wide. This gives room for some 450 or more titles, which is enough for anybody.

This sheet is then subdivided into the different classifications, such as Symphony, Programme Music, Dances, Marches, Overtures, Operatic, Vocal and Orchestral, Solo, Duet, Male or Mixed Quartette, Chorus and Choir, Instrumental combinations, Wagnerian selections, and the usual comedy and “nutty stuff.” These classifications I have subdivided into the different nationalities and beside each title the album number is played, followed by the composer.

As you see, I can play any piece or play a programme, and find the desired numbers at a glance, minimizing the time spent searching through a book or albums. The records can be placed in any album providing the corresponding number is on the chart. [A diagram of the card is added which unfortunately cannot be reproduced here.] Be sure to leave spaces between sections and composers blank for new additions or your work will go for naught. The average person with about one hundred or two hundred records will thus have room for three or four years of collecting. A small addition can always be made separately if the card does get filled up.

R. J. Bucholz.

Cleveland, Ohio.

Editor's Note: There are several points in Mr. Bucholz's letter that deserve comment. First, the Wagnerian records. Two of these have already been issued in this country. (They are reviewed elsewhere in this issue) and the others will follow shortly. At all times, the best of the Gramophone Company's catalogues has been issued by the Victor company in America; if the demand is shown, *everything* of worth will be available here, as the works of the Philadelphia Symphony, Rachmaninoff, Kreisler, etc., are made available in England. It is interesting to remember that when Arthur de Greef recorded four concertos in England a few years ago, three were also issued here (Grieg's Saint-Saens' in G minor, and Liszt's Hungarian Fantasie). Many people expressed regret that the fourth (Franck's lovely Symphonic Variations), were not also issued. The real reason was not that the work was thought too good to be appreciated by us, but rather that the interpretation and recording were not thought good enough! It is to be hoped that a new and more adequate version will soon appear. When it does, we may be sure of having it nearly as soon as England.

The filing system suggested is very ingenious and for many it might do very well; certainly as Mr. Bucholz says, it is better than filing the list of works in the album or in a book. But many people may not consider “450 records enough for anybody;” others may not care to take the space for a large wall card; others still will demand a more flexible system, allowing changes, additions, and subtractions to be made easily and readily.

At the Studio, there is naturally an immense library and there is also a necessity of adding new records every month, withdrawing duplicates, and making all kinds of sudden changes. No system of any sort which demanded the listing of titles would be practical. The scheme used is exceedingly simple and yet wonderfully efficient.

On the back of every album labels are pasted, giving usually a picture of the composer, the trade name of the record, and in some cases the name of the works. Albums are kept in rigid, but *relative* order. For example in the row of symphonies come first, Beethoven's Nine, the recordings of each symphony grouped together; then, Tchaikowsky's Fourth, Fifth, and Sixth; Mozart, etc. Then come Suites and Tone-Poems, except in the case of Strauss, whose works are grouped together. Wagnerian numbers, Miscellaneous albums of single records grouped either by their form, composer, or in some cases, make. Chamber music, quartets, violin sonatas, trios, etc. A long line given up to Concertos, of which there is an evergrowing number. Overtures come in another place. In other words, the scheme of classification is obvious, but Mr. Bucholz's wall card has in its place the backs of the albums themselves, whose pictorial labels, in the bright colors and conspicuous lettering of the catalogues (especially supplements) form a chart in themselves. One learns in which section the work is kept and picks it out unerringly. It demands, to be sure, shelves placed at a proper height and eyesight. It is the only way that a *very large* number of records can be kept and found instantly. Its flexibility is amazing: within an hour sixty or a hundred records can be added and be found immediately months later. Relative positions of the albums (and even the disks in the albums) are always kept. Two new Beethoven symphonies? In where they belong, and push the whole line along! And there is one final advantage, not the least of them. Inquisitive strangers will have but little luck! The general order and principle has to be memorized; once learned it can be adapted to suit any emergency.

The sad plight of Cleveland's "music lovers" has been reserved for the last. Perhaps Mr. Bucholz is unduly discouraged; certainly he cannot be unmindful of the splendid service and example Cleveland has given the world through its Institute of Music, led until recently by Ernest Bloch. In regard to the orchestral concerts, we wonder if Mr. Bucholz is entirely correct in his estimation of the merits of the Cleveland organization. Here in Boston, a visiting organization even of the fame of the New York Philharmonic under Mengelberg draws but a medium house, while the concerts of the local orchestra are jammed to capacity. New series and more seats have to be added and even then, hundreds are unable to get seats. Well balanced and attractive programs, stimulating personalities and adequate and more than adequate performances will always be fully attended. It may take some time, but it will come. Many people come at first as Mr. Bucholz says, to say that they heard the such and such orchestra and it was "wonderful!" But those that come for the novelty, for the distinction, for any unworthy reason, may remain to hear something that strikes down through the false into the true beneath. There is no one so low that fine music cannot touch and ennoble! If the music is played sincerely, it will strike home every time. But the right pieces must be wisely chosen; the diet adjusted to the need of the patient. Patience, sincerity, and wisdom will effect a cure!

Mr. Bucholz and the others that feel as he does should not get discouraged. The very fact that they are so strongly concerned by the situation is in itself a sign of hope. It is only when interest is dead that failure is certain. If your friends are untouched by Beethoven's Seventh Symphony, weep for them in your heart, but shrug your shoulders outwardly and search around for something they do like. (Even Anatole France liked "good, strong, military music" best!) Then try something in the same style, but a little better. Never mention the word "classical!" Do not ask: "Do you understand it?" but "Do you enjoy it?" If a person likes nothing but jazz, give him the best jazz. Then, after a while, slip in something new. Suppose he likes "hootchie-cootchie stuff." Try Ippolitow-Iwanow's Procession of the Sardar, or Cui's Orientale, or bits of Scheherazade, or even Holst's Beni Mora Suite. Or he likes grotesque, eccentric effects. Try the Magicians' Dance from Strawinsky's Firebird! Only don't tell him the real names; simply say, "Well, here's a snappy new number!" Program music, music with a story or a picture

often makes a way where absolute music fails. The Sorcerer's Apprentice, even Strawinsky's Petrouchka, strange as it may seem, may win converts. But of course, the good old Intermezzo from Cavaleria Rusticana and the Rienzi Overture of Wagner have been the gates to the orchestral heavens for many. Keep trying, and if the patient is too old and "set in his ways" to be capable of development, begin on his children. Stick to it; it's the finest game in the world.

Book Reviews

BY RICHARD G. APPEL

Books for review or communications regarding the reviews may be sent to THE BOOK REVIEW EDITOR, THE PHONOGRAPH MONTHLY REVIEW, Editorial Department, 64 Hyde Park Ave., Boston, Mass.

MUSIC APPRECIATION IN THE SCHOOLROOM

This volume of the Music Education Series (Ginn & Co., Boston) is designed for teachers in schools using Ginn's graded course in music appreciation and more particularly to accompany the phonograph records made especially for this course. The editors are Thaddeus P. Giddings, Director of School Music in Minneapolis, Minn.; Will Earhart, Director of School Music in Pittsburgh, Pa.; Ralph L. Baldwin, Director of School Music in Hartford, Conn.; and Elbridge W. Newton, Managing Editor. The course covers grades from the elementary up to and including junior high schools.

This book represents the most important enterprise undertaken by an American publishing house to improve the teaching of music appreciation. "In order that pupils may have first hand knowledge of their subject, the central place, which in the course of literature is held by the works of great authors, is held in the course by *standard music, presented on phonograph records made especially for use in schools.*" (Italic ours.) Under the supervision of the board of editors, Dr. Henry Hadley and members of the New York Philharmonic Orchestra have recorded 208 pieces of vocal and instrumental music on sixty double-faced records.

There are detailed lesson plans with illustrations in notation, suggesting the best ways of introducing the music to the children and of making it comprehensible and enjoyable. There are pictures of the various instruments and illustrative diagrams of the orchestra which show unusual pains to have been taken. Special attention has been paid to instrumentation and many pieces have been specially arranged for the purposes of making the child familiar with the qualities of the various instruments, both solo and in combinations. Also there are program notes and all the paraphernalia of hints and suggestions to the teacher. The elements that enter into musical culture are analyzed in great detail. The examples are generally from standard repertoires and the comments apropos. Definitions are usually adequate, but exception must be taken to the note that "a composition developed from several themes, according to the laws of imitation, is called a fugue." A fugue is a development of *one* theme, with episodes to be sure, but monothematic in general.

A book less weighty would be easier to handle, but no doubt the amount of ground covered demanded the size. An index of composers and their works might well have been added to or incorporated in the general index.

There are brief biographies of the composers represented in the course with interesting mention of the American contemporary of each of the famous ones. We learn that Bach's contemporary in American History was Benjamin Franklin. Although Franklin probably never heard of Bach, he had no mean accomplishments in a musical way. As inventor and printer he would marvel at the modern intellectual equipment. May it at least produce more men and women comparable to him in musical skill and judgment.

Particular mention must be given to the general remarks in the Introduction on the care of the phonograph and records, the interesting details of recording, and above all to the splendid data prepared by Mr. Henry T. Moore on the psychology of the child at various ages. Parents and teachers can find in less than four pages a condensed mine of information which, wisely used, can simplify the tremendous task of child training.

The care and intelligence of which this book bears inherent evidence promise well for the future. There is nothing in the great educational field for which there is a greater need for progress than in the appreciation of music, per-

haps the greatest of all the cultural influences. "Music Appreciation in the Schoolroom" and the records which it accompanies should do splendid service for good.

Paul England's *FIFTY FAVORITE OPERAS* (Harper and Brothers, New York) is the latest book to cover standard operatic repertory. Intended as an aid to dramatic and musical appreciation of the various operas, the book stresses the background of each, the setting, the action, with special attention to the musical points. Olin Downes, of the New York Times, contributes a preface on "How to Listen to Grand Opera." In quoting a remark of Debussy that "there is one music, which may exist in a waltz or a symphony," he suggests a standpoint from which the different works may well be studied. The author contributes a short historical summary, and the indexes list the operas, the characters, and other essential material. The book contains 599 pages and there are 16 illustrations.

Percy Scholes: *EVERYBODY'S GUIDE TO RADIO MUSIC* (Oxford University Press, New York Pp. 206).

Among the many advantages of possessing a phonograph is that of being able to prepare oneself to "listen in" intelligently. The disadvantage of depending exclusively on the radio is that one may be listening to a very fine rendition, but if it is new and unfamiliar and one doesn't know what to listen for or what to expect, he must naturally be disappointed if he tries to get the best there is in the music. Having heard the work and studied it on the phonograph, one is prepared to understand and enjoy.

No person is better qualified than Mr. Scholes to talk about what is to be expected or what is to be looked or listened for in aerial music. As author, critic, and lecturer, Mr. Scholes knows what points to touch upon. Whether it is "form" in music or the question of modernism, we are sure of getting help. His remarks on what the phonograph has done for music deserve quotation, "But all the Musical Societies that ever existed since the world began have never done as much for music as the Phonograph has done in the last ten years. For the Phonograph has taken music into thousands of homes where formerly they had none, beyond the youngest boy's pianistic attempts at the scale of C major and the eldest girl's inartistic warblings of the last song she had heard at some second-rate concert." There is no question that England so long regarded as the unmusical nation is having a musical renaissance. Think of the works of Williams, Delius, Bax, Holst, and Elgar, to mention only a few of the more important composers, and it is evident that the activity going on in England at the present time is quite worthy of the country of Byrd, Purcell, Morley, and the others of the Golden Age.

Mr. Scholes' book should enable thousands to hear music more intelligently and so help to make nations more musical.

CHOPIN, THE CHILD AND THE LAD, by Zofia Uminska and H. E. Kennedy (Methuen and Co., London) is not a child's book. Based on information obtained personally from Wladyslaw Zelenski, a friend of Chopin's favorite pupil, and other authorities, the writers give us authentic material about the composer's parents and about his earlier and later childhood. The narrative is enlivened by quotations from a childish "newspaper" called the *Szarfarski Kuryer*, which the boy sent to his parents and sisters in the place of letters. Although only a few numbers are extant, "Mr. Pichin," as Chopin generally called himself, is shown as the possessor of good newspaper ability.

A feature of the book are the illustrations in musical notation of themes in the spirit of his music. One of the most interesting sections is that taken up with the description of Polish wedding ceremonies which Chopin in his paper promised to write. Notwithstanding the fact that Chopin's full account has not been found, records of the old time ritual are still available and it is doubtless the age-old story which Stravinsky has set in "Noces."

The book is a refreshing attempt to set a background for Chopin and his music and is not a romantic fiction.

THE TERM'S MUSIC, by Cedric Howard Glover (Kegan Paul, Trench, Trubner and Co., London) contains the outlines of a four-year course in music designed for the Parent's Union School, where the knowledge contained in elementary books is assumed. The first year, divided into three terms, covers Handel, Bach, and Mozart. The second year takes up Beethoven, Schubert, and Schumann. Brahms, Wagner, and Grieg come next, and the last year covers

Mussorgsky, Borodin, Dvorak, and Debussy. The object of the author is to encourage good taste in the listener and to "build up a fund of experience which may serve as a standard of right and wrong, incidentally bringing him into contact with some of the great creative geniuses of the world and providing him with a treasure house of beautiful things, which will be a joy to him all his life."

There is a brief discussion about each composer in general which is followed by a short syllabus with supplementary reading. Then comes the list of works to be studied with the price and edition suggested, and finally, the list of phonograph recordings covering the music cited. Under Bach, for example, there are notes on the Air in D, Anna Magdalena's Notebooks, the Prelude and Fugue in D from the "Forty-Eight," the fourth English Suite, the Chorales, My Heart Ever Faithful, the Schemelli Hymns, Inventions for violin and pianoforte, and on the Double Concerto for two violins.

This procedure is followed with each composer and a good introduction to the men and their works is the result.

The author draws attention to the value of the phonograph for illustration purposes when he says that it has established itself as an educational accessory of ever increasing importance. A brief appendix gives specimen examination questions which contribute to the value of the book as a complete guide for home study.

—R. G. A.

MUSIC EDUCATION IN AMERICA (Harpers, New York) is the latest contribution of Dr. Archibald T. Davison to the wind-sown field of musical pedagogy. And it is one of the most lucid, pertinent, and interesting discussions of our musical situation that has appeared in recent years. The author speaks with the sureness his long experience as a teacher, lecturer, and conductor have given him. He knows how music has been taught in American schools and colleges. He has definite notions regarding desirable changes.

In a characteristically unflinching manner, Dr. Davison points out the defects of many existing systems. He lampoons some of the well established customs. Countless music teachers will squirm at the frank indictments of faulty processes and unworthy ends. But many who have striven earnestly for worthwhile achievements will derive encouragement and inspiration from the goals outlined in this compactly written volume.

The theories which Dr. Davison sets forth have received practical trial. Years of experience in widely ranging capacities at Harvard University have granted him opportunities for study and experiments. After careful weighing, the results obtained have been placed before the public.

The course of the text reviews the progress of music through elementary, grammar and high schools, and college. Every phase of music education receives analysis and discussion. New paths are pointed out and fresh procedures planned.

To one familiar with the success of Dr. Davison's methods it would seem that this new book must have tremendous and widespread influence. For every musician its subject matter holds interest. To educators it may well serve as a source of light and inspiration.

—C. S. S.

A Polydor Package

TO the true phonograph enthusiast one proverb can never seem to have much truth. "Familiarity breeds contempt," cannot be used in regard to records. Hundreds of records "From Jazz to Symphony" come into the Studio every month and yet every package brings with it a thrill of excitement of anticipation, that perhaps in this is contained some new masterpiece. The packages, tied up or packed in various ways, may look more or less alike to the postal clerks, but if we know they contain a new symphony, they are not merely bundles of paper and cardboard and excelsior to us, they are like the magic lamp of the Arabian Nights which can conjure up genii and reveal new worlds.

A few days ago, word came from Mr. B. M. Mai of Chicago that he had just received a large shipment from Germany and that some works we had been waiting for anxiously were on their way to us. On the heels of the letter came a bulky package.

"Men are but children of a larger growth" and certainly no children ever unpacked a Christmas present with more feverish anticipation than we opened our "Polydor Package!" (I say we, although the most I did was to get in the way, trying to read the labels as each alluring disk appeared!) What a welter of wrappings and string and excelsior and the oiled paper which is used to enclose shipments from abroad! Then in a few minutes, chaos was reduced to order and the records triumphantly borne off to the Library, where they must be filed away at once in order that total confusion may not reign.

With each symphony in its appointed place, came the momentous question, "Which shall we hear first?" For it cannot be thought that new records may arrive without a trial hearing. Later may come the solemn (sometimes) work of reviewing, with all the accompaniment of scores and comparisons, and learned discussions. But when the records first arrive, they are heard for the sheer enjoyment; critical faculties are in abeyance, the only rule is that unworthy pieces shall not take precious time which might be spent on the really good things. And there are too many of the latter to waste time or attention on the inferior ones.

The place of honor went to Mozart, and we heard first of all the great Jupiter Symphony as conducted by Heidenreich, surely the crowning peak of all Mozart's symphonic works! The fugal Finale is perhaps to be ranked with the Meister-singer Prelude as one of the greatest works of effortless counterpoint, used not for the mathematical but for the musical effect, ever written. Both works surely rank high among the most amazing products of the human intellect. Heidenreich's reading seemed to catch the true Mozartian flavor and the recording was excellent. A work about which more will be written later.

Next, the First Symphony of Brahms, another of the great orchestral masterpieces of the world. Oskar Fried, who deserves a high place among recording conductors, has given a splendidly vital and "big" reading, probably as fine a one as can ever be done under the old recording (the Brahms C Minor is most decidedly a work that calls as strongly for the electrical process as the Haydn and early Beethoven symphonies, for example call for the mechanical). The first movement was played and recorded in a impressive fashion, but the last movement was rather disappointing; no

score was at hand, but it is doubtful whether the last movement could be contained complete on three sides.

Still another symphony! This time, Schumann's Fourth in D Minor, probably his most successful attempt in the symphonic form. But what a disappointment, the Scherzo with its delightful trio, one of the finest flowers of Schumann's fantasy, was omitted. Dr. Hans Pfitzner is a true Schumann conductor; as in the recording of the first symphony, he gives a reading that will delight those to whom the music of Schumann, unwisely orchestrated as it often is, speaks with an intimacy that no other composer, unless perhaps it is Delius, in a different fashion, can ever achieve. To all Schumann's characteristic works might be prefaced Schlegel's motto which was placed at the head of the titanic Piano Phantasie in C major:

Durch alle Tone tonet
Im bunten Erden traum
Ein leiser Ton gezogen
Für den, der heimlich lauschet.

Now for something modern! Max von Schilling's Moloch promises well, but a short hearing is disappointing. Why is it the compositions of all conductors who would a-composing go sound the same? Good enough, and competently made, but devoid of any real life or color. Perhaps a complete hearing may dispell this impression later.

We had long been looking for an adequate version of Mendelssohn's Hebrides or Fingal's Cave Overture at the Studio. The arrival of one conducted by Bruno Walter, who has given us so many fine things on records and in the concert hall, was naturally an event. But the result as a whole was also a trifle disappointing. For some reason, this overture seems impossible to record satisfactorily. As always, Bruno Walter gives a musicianlike interpretation and one alive with color and vigor. But the recording is uneven and hardly adequate. It is a pity that there is no really satisfactory recording of this work, one of Mendelssohn's best.

The time was growing late or rather early and there was time for but one more, Grieg's Im Herbst Overture. Perhaps we were growing tired, and indeed such a feast of music was enough to surfeit anyone, but at any rate, the overture, lively enough and well enough recorded, hardly seemed above the usual run of concert overtures which come and go their annual ways.

And so home and to bed, only to lie awake regretting that Liadov's Kikimora, that fascinating little "Folk story" had been forgotten. Truly, of music making there is no end, nor of hearing no satiety. But thanks to Mr. Mai and his "Polydor Package," we had one evening at which no more or no better music could have been desired!

Phonograph Society Reports

BOSTON GRAMOPHONE SOCIETY

The first meeting of the Boston Gramophone Society for the season was held on the evening of October first at the Model Room of the Oliver Ditson Company. The following invitation and program was sent out and is reprinted here for the help of those who are trying to establish new societies.

A few changes were made from the advance notices. Mr. Richard G. Appel was unfortunately unable to be present. The speakers were as follows: Mr. William S. Parks of the Columbia Company on the Past, Present, and Future of the Phonograph; Mr. James A. Frye of The Victor Company on the Recent Progress Made in Instruments and Recording.

After several records had been heard, a business meeting was held and the following officers elected:

President, Albert Gogan,
Vice-President, H. Lester Ziegel,
Treasurer, Frank B. Forrest,
Secretary, Robert Donaldson Darrell.

The music was then resumed and the Schubert Unfinished Symphony given complete. Mr. Moses Smith gave a short talk on the work, outlining the form and emphasizing the symphony's value in educational work.

The Society then gave an official vote of thanks to Mr. Winkelman and the Oliver Ditson Company for their very generous offer of the Model Room for the first meeting.

Although only about thirty were present at the first meeting, it was felt that a start had been made and that plans were being laid to accomplish much during the winter. The Society will be glad to hear from other Societies or from individuals who may be interested. We shall always be glad to receive and exchange programs and suggestions. Applications for membership or communications may be sent to the undersigned.

ROBERT DONALDSON DARRELL, Secretary.

104 Hillside Road, Watertown, Mass.

COPY OF INVITATION

(Reprinted as a Specimen Program)

You and your friends are cordially invited to attend the Opening Meeting of this season of The Boston Gramophone Society, to be held at the Model Room of The Oliver Ditson Co. (Victor Distributors), 178-179 Tremont Street, Boston, Mass., Friday evening, Oct. 1st, 1926, at 7.30 sharp. (Please use the entrance at 178 Tremont Street.)

The Boston Gramophone Society, has for its purpose: The bringing together of persons interested in the better grade of music as represented by phonographic recordings.

The Society's object is: To provide opportunities for hearing and comparing new and unusual records of American and Foreign origin, and to study the best recordings of standard musical compositions. Also to provide for discussions and occasional talks on matters of interest to the members.

Membership is open to all who seek enjoyment of good music through co-operation on such lines.

The meeting will be opened with a few words of welcome by Mr. William S. Parks, Manager of the N. E. Branch of the Columbia Phonograph Company. Mr. Richard G. Appel, Chairman of the Temporary Committee, will then make an address. A musical program will follow.

PROGRAM

BRUNSWICK—"Scherzo" from Mendelssohn's "Midsummer Night's Dream." (Toscanini and the New York Philharmonic Orchestra.)

COLUMBIA—Schubert's "Unfinished" Symphony, First Movement. (Sir Henry Wood and the New Queen's Hall Orchestra.)

ODEON—Prelude to Act I, Carmen (Bizet). (Dr. Weissmann and The Berlin State Opera House Orchestra.)

Intermission for enrollment of new members and election of officers for the ensuing year.

VICTOR—Valkyrie's "Fire Music" and "Siegfried's Journey to the Rhine" (Wagner). (Albert Coates and Symphony Orchestra.) Prologue to "Pagliacci" (Leoncavallo). (Sung by Lawrence Tibbett.)

POLYDOR—Minuet from the Symphony in E Flat (Mozart). (Richard Strauss and The Berlin Opera House Orchestra.)

The records are made available for demonstration through the courtesy of the following manufacturers: "Brunswick" (Burnswick Balke-Collender Co.); "Columbia" (Columbia Phonograph Co., Inc.); "Victor" (Victor Talking Machine Co., Inc.); "Odeon" (General Phonograph Corporation); and "Polydor" (Mr. B. M. Mai, Importer, Chicago, Ill.).

The above mentioned recordings will be demonstrated by the following members: Brunswick by Mr. Robert Donaldson Darrell; Columbia by Mr. George P. Donnelly of the Columbia Phonograph Company; Victor by Mr. James A. Frye of the Victor Talking Machine Company; Odeon and Polydor by Mr. Axel B. Johnson.

The Boston Gramophone Society is indebted to The Oliver Ditson Co. for their courtesy and co-operation in placing their quarters at the Society's disposal for this meeting.

The next meeting will be held at the New England Branch of the Columbia Phonograph Co., 1000 Washington St.; the date to be announced later.

MINNEAPOLIS PHONOGRAPH SOCIETY

The Minneapolis Phonograph society held its first fall meeting in the show rooms of the Hanley Piano company Tuesday evening, September 21. Officers for the coming year were elected, and a special concert of late Columbia recordings was given through the courtesy of P. J. Hanley, who is a member of the society and one of its most enthusiastic supporters.

The concert included Campanella (Liszt) by Mischa Levitzki, Sonata in A Major (Brahms) by Toscha Seidel and Arthur Loesser, two movements from Symphonie Fantastique (Berlioz) by the London Symphony orchestra, and Ballet Music from Faust (Gounod) by New Queens Hall orchestra.

Following the regular program, members were allowed to play some of their own records, each of them allotted one side of a disk. Included in the selections were the Beni-Mora Suite (Holst), the Venusberg music from Tannhauser (Wagner), Ragtime (Strawinsky, and Navarra (Albeniz).

Officers for 1926-27 were elected as follows: Dr. Kenneth E. Britzius, president; A. Ronald Andrews, vice-president; John K. Sherman, secretary, and Alfred Hinton, treasurer. Several new members were received into the society.

The Phonograph Monthly Review was discussed and commended; a dozen copies were bought by members. Mr. Hanley gave a brief talk urging the society to support the Minneapolis Symphony orchestra, which this season is making a special effort to sell out all of its Friday night concerts. It was also tentatively decided to hold regular meetings every three weeks through the fall and winter months.

JOHN K. SHERMAN, Secretary.

PROGRAMS

During the past winter we have been giving concerts on the phonograph that have proved very interesting, not only to ourselves, but also to those whom we had room enough to invite. We made our programs after the fashion of the regular symphony concerts or after the fashion of a recital. We would never indicate what make of records were being given but rather only the music to be presented.

Not so long ago it was much more difficult to make an interesting program that might please all who came, but now a well balanced program is comparatively simple. It was not so long ago that the majority of the records in the concert whether it was orchestral or not, had to be chosen almost exclusively from the foreign catalogues. I well remember a Richard Strauss concert where all the records were Polydor. I remember a song recital where all the records were of German make. But as I say, things have changed rapidly. Let us look at the American catalogues for a moment and see if we can plan a program that will be well balance and at the same time please all our friends. Whom shall we invite to the concert? Let me see. There is Mr. Green, who is inclined to favor the classics more than the moderns. A Beethoven symphony, perhaps? There is an excellent Odeon recording of the Second. What say? But we must consider how many record it takes, for we must not make the concert too long. There must be time for encores; sixteen faces will be about right. The Beethoven Second in eight faces. That will be fine. But Harry and Bob will be there, too, and they favor the modern, the more unusual. What shall we have to please them? How would it be if we opened the concert with that little record of the Strawinsky Fireworks made by Victor? Good. That should be enough for the first part of the program. The intermission had best come next. But then what? Aunt Marion, Uncle Will and Julian will want to hear some Wagner. Why not make the whole second half Wagnerian? We could give the very fine new records from Parsival made by Columbia, conducted by Bruno Walter and the Fire Music and Siegfried's Journey to the Rhine that Victor has just put out. That should please them, and make the concert just about the right length. The Parsival is in four faces and the other two take up about the same amount of space. Do you think that will do? Good. Now let's see how our program will look.

DOROTHY AND VORIES FISHER SYMPHONY
CONCERT

FIRST

Wednesday
October 22
at 8:15

PROGRAM

FEUERWERK, Op. 4.....Strawinsky
 SYMPHONY No. 2, Op. 36.....Beethoven
 Adagio molto-allegro con brio
 Largetto
 Scherzo allegro
 Allegro molto

INTERMISSION

KLINGSOR'S MAGIC GARDENWagner
 From Parsival
 SIEGFRIED'S JOURNEY TO THE RHINE.....Wagner
 From Gotterdammerung
 FIRE MUSICWagner
 From Walkure

Dorothy B. Fisher.

Chicago, Ill.

A TRIBUTE TO MR. MAI

I was greatly interested in your remarks about Mr. B. M. Mai of Chicago in the first number of The Phonograph Monthly Review.

In endeavoring to secure Polydor records from abroad, one of the professors at Brown University was referred to Mr. Mai as one of the American agents for the Polydor records, and he passed the information to me. I have since had continuous dealings with Mr. Mai and have found him most courteous, attentive and reliable. Of course it may take three months or more to get records if he has to send to Europe for them, but I am quite accustomed to that delay, as I import direct from England, France, Italy and Germany and know that I can never expect records in less than three months. Now that I have discovered Mr. Mai, I shall not import direct from Germany, as it is much pleasanter to let some one else worry about Custom House clearances, etc.

Mr. Mai is thoroughly conversant with and interested in all makes of records, and is a keen judge of reproduction. He has from time to time brought to my attention beautiful recordings which might have escaped my notice. He is always ready to send records on approval.

I have always found him interested and with but little thought for the monetary side. In fact, he has given me advice about storing my records which would have meant a money loss to him. While we have such interested, conscientious dealers, we can feel that the welfare of the phonograph world is in good hands.

Providence, R. I.

Marion L. Misch.

Analytical Notes and Reviews

By OUR STAFF CRITICS

Some Schubert Recordings

New and Old

THIS month's issue of records is notable for two important album sets issued by Columbia.

One is that of the Schubert Unfinished Symphony in the new electrical recording, and the other is that of the Schubert String Quartet in D minor (in which the song, "Death and the Maiden," is introduced. Both of these compositions represent a masterpiece of Schubert in its particular field, and we are therefore the more grateful to Columbia for furnishing them with the latest style dress, that is the new recording, and complete in album sets. Both works, too, are very popular, the Symphony being familiar to countless music-lovers, while the Quartet is a favorite among the more limited number of chamber music devotees.

COLUMBIA Masterworks Set No. 41. Schubert's Unfinished Symphony. Three Twelve-Inch Double-faced Records. Played by the New Queen's Hall Orchestra, Conducted by Sir Henry J. Wood. Price Complete with Album, \$4.50.

THIS set of records is of unusual merit. The orchestra playing is of good even quality. The interpretation by Sir Henry is almost faultless. There are none of the romantic fireworks that we Americans who know him only by reputation might expect. Instead, the conductor gives a sympathetic reading of the melodious score, without extravagances or excesses of any kind. Yet he does not become routine, on the other hand, except in one place. This place is just after the start of the second movement, after about twenty bars have been played, when the full orchestra comes in with sharply accented chords, the brass being especially

prominent. My objection was that the conductor did not make the playing here vigorous enough. To my mind the proper way of rendering this passage is as Stokowski and the Philadelphia Orchestra do it on the Victor recording of this work.

This detail aside, the interpretation is noteworthy for its smoothness and suavity. The recording is first-rate, bringing out the details with the utmost clearness. The act as a whole is now the best available. Naturally this preeminence is largely due to the new-process recording, the other available sets being recorded in the old way. I make these statements on the basis of comparison with three other sets of the same Symphony. I have already mentioned one of these: the Victor album. The virtues of the latter lie mainly in the brilliant orchestral playing. But here, as in so many other pieces, Stokowski uses his virtuoso orchestra to show off its orchestral technique more than to give a logical interpretation of a work of art. Incidentally, it is interesting to note the strides that have been made in recorded music in America during the past two years, for the album containing the Unfinished (as well as the Schumann pianoforte quintet) was the first issued by Victor.

The set of records of this Symphony issued by Odeon has the Orchestra of the German Opera House in Berlin, conducted by Eduard Morike. There are things in this recording of enchanting loveliness, for which the conductor deserves the highest praise. But this sort of playing is not sustained throughout; there are many places where Dr. Morike has missed the spirit of the score. For a student of Schubert, however, the Odeon set is really indispensable because of the many fine spots in Morike's interpretation. Finally, there is the Polydor recording, employing the Berlin Philharmonic Orchestra, led by Leo Blech. This version

is somewhat cut, and is, in my opinion, the least good of the four. I do not mean that it is poor, but simply that the others are better.

The Columbia surface is, of course, the best of all. Like the Victor and Odeon versions, it, too, is absolutely complete.

COLUMBIA Masterworks Set No. 40. Schubert's String Quartet in D minor ("Death and the Maiden"). Four Twelve-Inch Double-faced Records. Played by the London String Quartet. Complete with Album. Price \$6.00.

THIS is a more nearly perfect job than the Symphony recording. The Londoners play with absolute finish, yet never is there a suggestion of virtuosity for its own sake. They lose themselves in the piece which they have set out to interpret. As for their ensemble, I know of nothing finer on the records, not even that of the Flonzaleys. These four men play as one; it is as if one man were drawing all four bows, so sure are they of one another, so intimately aware of each other's presence. Never is there a distortion, an exaggeration, of any part, not even when that part is playing solo. Such balance defies criticism. If the performance were not so good I could write much more. Since it is so marvelous I can say nothing except to advise my reader to listen to the records. The recording is good. But I am not yet satisfied that the electrical process can do much for chamber music that was not done before. The old process of recording brought out small groups of strings very well; while there is now even a suggestion of shrillness in the high violin tones, traceable to the new electrical recording.

For those who do not know the pleasures of chamber music I should say that this is a very good quartet to start with. Do not be discouraged if you don't like it on first hearing. But play it over at not too frequent intervals, and I feel confident that you will begin to see some of the things you have been missing.

While on the subject of Schubert it might be well to mention what is, after the Unfinished Symphony and the songs, the most popular of Schubert's music—the incidental music to "Rosamunde". There is a good Victor recording of the Overture and Entr'acte (somewhat cut) by Mengelberg and the New York Philharmonic Orchestra. The orchestral playing is very good, and so is the recording. This is a valuable record for almost anyone musically inclined to possess, for the music appeals to almost every taste. (Victor 6479). Even more popular and infectious is the Ballet music from "Rosamunde." There is a good recording of this by the Berlin Philharmonic Orchestra, conducted by Dr. Max von Schillings, played for Polydor (B 20032—two sides) and I can recommend it very highly.

In everything that Schubert wrote there is the dominant characteristic of lyricism. He was the creator of an extraordinary number of beautiful melodies, not only in his songs, but in the instrumental music as well. His was an astonishing facility. He could and did write more beautiful tunes than Irving Berlin does poor ones. He often wrote several settings of the same poem, and he would, because of the ease with which melodies came to

him, even forget his own compositions. The songs epitomize Schubert. Although he dashed them off in an instant, they exhibit startling mastery of form within their small compass. Many of them are small music-dramas.

A group of Polydor records, sent to the studio for review by B. M. Mai of Chicago, Illinois, who is the official Polydor representative in this country, illustrates some of the best features of Schubert's songs. While these records are not current releases they are nevertheless apropos in an article on Schubert records. Phonograph fans must be warned, however, of the occasional substantial surface noise. The Polydor records are improving in this respect, and what surface noise there is one rapidly learns to ignore after a little listening. The music on these records makes them worth listening to were the surface noise magnified ten times. Otherwise the recording on practically all the disks is excellent. The solo voice is always clear, the accompaniment bears its proper relation to the song, and the diction is as clear as the singers make it.

I enjoyed more than any other a record of Marcella Roeseler, a soprano, singing Gretchen am Spinrad and An die Musik (B 24228). Her voice is more lyrical than most of the German voices I have ever heard, the quality is often exquisite. Her phrasing and shading, and interpretation in general, were of high order. Of the two songs, she sang An die Musik better. In Gretchen am Spinrad there was a beautiful accompaniment by the unnamed pianist. Another lovely soprano is Claire Dux in Wohin and Der Jungling an der Quelle (2-43513). Her voice has flexibility, as evidenced by her singing of the first song. The only other soprano was Julia Culp, an internationally famed lieder singer. Ave Maria was the Schubert song, and on the other side a song of Hugo Wolf—Heimweh (2-42455). In both I was disappointed. The voice is not the Culp voice of old, although she is still a marvellous interpreter of the German lied.

What I say of Culp is true of many, perhaps most, of the German singers. Their voices are only fair as a rule, sometimes poor, and what training they get in voice placement seems to be applied in an inexplicable fashion. The exceptions are usually the baritones. The baritone is a voice that can be used more naturally than the others, and that fact may account for the exception. At all events, I have heard many excellent German baritones, on the records and on the stage, but few other voices that were either beautiful in themselves or well used. What the German singer does excel in, however, is interpretation. And this is doubly evident in these records. Beautiful tone is a fine virtue, and we should never cease to demand it of performers. But beautiful tone with nothing else rapidly becomes cloying, whereas a man or a woman singer with a worse than mediocre voice can by sheer artistry interest the most sophisticated and bored listener of music. After hearing one of these songs sung with such artistry, you know that the artist has studied his songs, words and music, digested and redigested them, and is giving the listener a sort of sublimated with no grosser elements involved. The difference between an interpreter of this type and a skilled show person—such as we meet constantly on the records is the difference between

making a particular impression carefully conceived beforehand, and, on the other hand, "putting the song across." Even for the latter, talent is required, I admit, but for the first something closer to genius is wanted.

Of the contralto records there is one by Sigrid Onegin on which she sings "Die junge Schaferin" and Mozart's "Sehnsucht nach dem Fruhling" (B 4002). Both sides exhibit the beauty of Onegin's voice as well as her charm, but there is no profundity on the interpretative side. Maria Olszewska sings "Kreuzzug" and Brahms' "Immer leiser wird mein Schlummer" (24117); and the other contralto, Jenny Sonnenberg, is listed for "Dem Unendlichen" and Handel's "Ottone." I cannot enthuse over the voices and tone-production of the tenors, for reasons I have already stated. Their voices are hard, and they exhibit great effort in producing the high tones. Leo Slezak appears on the labels of two records, one (B 22166) having "Du bist die Ruh" and "Der Lindenbaum" on its two sides, the other (B 2086) has "Die bose Farbe" and "Ungeduld." Another tenor, Otto Wolf, sings "Am Meer" and, on the second side, two Schumann songs, "Du bist wie eine Blume" and "Fruhlingnacht" (B 2167). There are two baritones, and both sing very well. Henrich Rehkemper has "Erlkonig" and "Orpheus" on one record, (B 22220), and "Wohin" and Schumann's "Hidalgo" on the second (B 2120). Theodor Scheidl sings "Litanei" and Schumann's "Auf das Trinkglas eines verstorbenen Freundes" (B 22281).

Mr. Mai also sent two Homocord records of Schubert songs. The four pieces are all sung by Friedrich Brodersen, a baritone with a magnificent voice. He has quality, power, expression—everything. "Aufenthalt" and "Der Wanderer" are on the first record (1-8646), "Die Stadt" and "Der Musensohn" on the second (B. 8502). If I had to choose between the two records, I should take the first.

ORCHESTRAL

COLUMBIA Nos. 7114-6M Tchaikowsky's 1812 Overture (5 parts) and Song Without Words. Three double-sided records. Price each \$1.50. Sir Henry Wood conducting the New Queen Hall Orchestra. (Recorded without cuts.)

The 1812 has been even more popular on records than in the concert halls; each company competing with the others in bringing out different versions. But those (and there must be many) who have looked forward to owning a complete recording with every measure and every bell and hymn of triumph present have been unappeased until now. Here is the 1812 in all its glory, louder, more exultant, more 1812-ish than ever before. Indeed there never could have been a truly characteristic recording of the overture until the advent of the electrical process. Sir Henry Wood has seized the opportunity offered him and given the devotees of the work everything they could wish for. Does the story run that Tchaikowsky intended all the bells of Moscow to be rung? Probably the bell ringers of Moscow suffered with the rest of Russia from the war and its consequences, but they are apparently here in full force, reinforced by a few talented ringers from the provinces, and how they do celebrate! There has literally never been anything like the climax of this 1812 on record before. One may be a trifle dubious about the advisability of ever having anything like it again, or about the esthetic value both of the composition and of the conductor's interpretation. But if it is hardly music, it is the 1812 as Tchaikowsky would have liked it. Those who like the 1812 and noise and excitement and the Marseillaise and the Russian hymn and the tonal portrayal of wars and rumors of wars and the bells, bells, bells, will like this recording too. It is an 1812 that is an 1812!

RE-REVIEWS

Note: Each month, in addition to the reviews of the current issues, a few works which have already been out for some time will be given mention. In this way, readers who are unfamiliar with the works will gradually acquire a knowledge of the best of the American and foreign companies' repertoires. There are many old recordings which can easily stand any comparison with the finest of those produced today, but they are often unknown except to those who possess large libraries and have a thorough knowledge of the catalogues. These so-called "Re-reviews" will serve to give an estimate of many works which the new enthusiast would like to know about and to recall forgotten works to the minds of the more experienced record buyer.

COLUMBIA Masterworks Set No. 17, The Carnival of the Animals by Saint-Saens. Sir Hamilton Harty and the Symphony Orchestra Three double-sided records complete in album, \$4.50.

Listening to Saint Saens' "Grand Zoological Fantasy" today, one wonders why it was he was unwilling to have the suite published or publicly performed before his death. It is not music to set the world on fire, to be sure, but it is undeniably amusing and ingenious. And anything which tends to prove that "serious" music is not always so serious after all is of real value, both to the academic who would make music a fossilized formula (Saint-Saens hits him off rather neatly in Fossils) and to the untrained listener who thinks that popular music possesses the exclusive right to be light, lively and amusing. What famous churchman was it who said, "Why should the devil have all the good tunes?"

This is the great value of the Carnival, that it can be used to attract the attention and interest of the untrained listener and to provide a pleasant relaxation for the musician. I remember when Monteux conducted the Suite at the Boston Symphony how delightful it was to see venerable subscribers (who had never before as much as smiled at a symphony concert) doubling up with laughter over the roars of the Lions, the crowing of the Cocks and Hens, the ponderous joviality of the Elephant, and above all, the digital dexterity (or lack of it) of those strange "animals", the Pianists. (But why were singers, violinists, and bassonists omitted?)

The Carnival was scored originally for flute, clarinet, two pianos, harmonica, xylophone, two violins, viola, 'cello, and double-bass. As is customary in concert performances, Sir Hamilton Harty has reinforced the strings, wisely not to excess. For recording purposes (old method) he has apparently substituted a tuba for the double-bass in the Elephant. The performance is well suited to the nature of the work; one might quarrel only with the too liberal reading of the Pianists of the direction to imitate the clumsy playing of amateurs. The Aquarium and Aviary are of greater musical interest than the other numbers perhaps; slight things, but constructed rather neatly, as was to be expected of the composer, who probably never wrote an incompetent work, nor ever did a great one. The ever popular Swan, the only part of the suite to be published before the composer's death, is played here rather more artistically than it is done by many famous soloists. The playing of the unnamed 'cellist is characterized by delicacy, restraint, and real artistry. One need not regret that they are wasted on a slight thing; there is no reason why slight things should not be played well. Similarly, the Carnival as a whole is to be taken for what it is: an amusing, fanciful, divertimento, a welcome holiday from the often overly serious business of music making and listening.

COLUMBIA Masterworks Set No. 29. Nos. 67145-D to 67151-D. Gustav Holst: The Planet (Also Marching Song). Seven Double-faced Twelve-Inch Records. Price including album \$10.50. The London Symphony Orchestra conducted by the composer.

Nos. 67076-D and 67077-D Gustav Holst: Beni Mora (Oriental Suite in E Minor). Two Double-faced Twelve-Inch Records. Price \$1.50 each.

These records represent a very significant and important step in recorded music, that of giving the contemporary composer a hearing. The Columbia Company wisely chose Gustav Holst, one of the leading English composers, and courageously issued his remarkable orchestral suite, The Planets. The importance of this action and the characteristics of Holst as a composer and an individual deserve (and will receive later on) extended comment. For the present let us consider briefly the two works of his that are available in this country.

The Beni Mora Suite is one of the works of Holst that exhibit mystical or Oriental leanings. It is made up of two dances and a strange dance-tone-picture called the Street of the Ouled Nails. The latter is built on the familiar "patrol" idea with the following program: a traveler approaches the notorious town of Biskra from the desert, coming out of the silence into the confused clamor of the celebrated Street of the Ouled Nails, bordered by dancing girls' resorts and mysterious cafes and dives; passing down the street, the traveler vanishes into the night again, leaving the dance tunes behind, until only the pulsing throb of the monotonous drums is faintly heard. It is doubtful whether true Oriental music can ever be written by an Occidental, but certainly this suite of Holst's makes a more authentically vivid impression (on a Westerner at least) than any previous attempt. It would be a mistake to place too high a value on this work; it is not great in the sense that the Choral Hymns from Rig-Veda by Holst are great, but it is an astonishing piece of composition, orchestration, and recording. It will open up a new world to many who tire for a time of the smug and conventional atmosphere of much of our Occidental music. An exotic and stimulating bit of musical impressionism for the menus of record owners!

The famous Planets Suite presents a more difficult problem. Unfortunately, most people make the mistake of allowing the title to lead them to expect some stupendous "music of the spheres." One should not worry too much about the occult significance of the suite, but be content to enjoy its purely musical qualities,—its rhythmic power, its diverse melodic beauties, and its orchestral imagination and color. Each planet is taken to exert some influence on the lives and passions of mankind. Mars is the Bringer of War, Venus the Bringer of Peace, etc. Each movement consequently is an individual piece exhibiting and illustrating the quality ascribed to the particular planet for which it is named.

MARS, The Bringer of War, is most strongly impressive by reason of its implacable rhythmic power. Holst has chosen to represent war's cruel mechanical side rather than the martial and romantic element so common in music. Here the horrid realism of modern warfare is vividly suggested without the use of realistic aids.

VENUS, The Bringer of Peace, typifies the respite rather than the passion of love. A movement of truly intimate beauty, restricted somewhat by the bonds of English restraint, but for that very reason growing more impressive and more dear with deeper study and familiarity. The influence of Scriabin and the modern Frenchmen, more noticeable in The Planets than in any of Holst's other works, is here plainly felt.

MERCURY, The Winged Messenger, might be the musical expression of electricity. A light orchestra scherzo, somewhat in the Russian manner, it is for some reason hardly as convincing as the other movements. It is not characteristic of the composer.

JUPITER, The Bringer of Jollity, however, is typically English and convincingly Holstian. It is rough, somewhat vulgar, but gloriously real and close to the folk spirit. Those who believe that modern composers cannot write "tunes" should hear Jupiter. An anecdote was related in the program book of the Boston Symphony Orchestra about the potent influence of the dance tunes in Jupiter. At one of the rehearsals of the Planets in London some charwomen were working in the hall. They were undisturbed until work was begun on Jupiter, then the members of the orchestra were treated to the sight of a lively washerwoman lustily stepping to the irresistible music with mop flying and skirts drawn up!

SATURN, The Bringer of Old Age, is one of the most curious and original movements in all music. By some uncanny method Holst portrays with astonishing effectiveness the wizening and drying-up of old age. An obstinate "ticking" provides one of the monotonous backgrounds used so often in Holst's works. But it is the spirit of the music itself rather than the more conventional figures used that conjure up so realistically the very essence of age.

URANUS, The Magician, also makes use of a motto figure, representing the magician's spell or incantation. There is some very effective writing for the timpani, but the practice of giving conjurer's music to a prominent solo bassoon was initiated and most successfully used by Dukas.

NEPTUNE, The Mystic, rounds out this remarkable, if somewhat uneven, suite by revealing anew Holst's capacities for the unusual. It is a strangely inconclusive finale with its vague and hopeless chromatic wanderings, but what a peculiar and original effect! One looks for something of this nature in the works of the Russians, particularly Scriabin. But Holst must have inherited some strain of mysticism from his Scandinavian ancestors and by virtue perhaps of his greater balance and lack of hysteria, succeeds where the composer of Prometheus failed. The effect is not as overpowering as that of the great Poem of Fire, but in some ways it is more musical and more admirable. The introduction of a choir of female voices gives a touch of beyond-world-ness that is uncanny in the extreme.

The Planets as a Suite is not for everybody, consequently on records it is more effective in a way than in the concert hall, since the movements may be played separately. Few people could resist Jupiter or fail to be impressed with Mars. Mercury will please many, as will Venus and Uranus. But Saturn and Neptune may well be reserved for some time or they will have an unfortunate tendency to envelope Holst in a mantle of mystery and mysticism that is not wholly his. The Planets should perhaps be considered his most ambitious rather than his greatest work. But for sheer remarkableness it is unequalled. Those who like or wish to like modern music will find something here to study, and discuss, and enjoy. When this recording appeared, a few movements at a time, it was justly hailed as one of the great triumphs of the phonograph. Sometime we hope to see it recorded anew under the electrical process, but even the new developments should not be allowed to dim its importance.

For, altogether apart from the considerable musical value of the work, its issue on records was an act of revolutionary import. For practically the first time, a modern work, still of a debatable nature, was put on records as illustrating the composer's own interpretation. Conductors playing The Planets now are unwise indeed if they fail to take these records into consideration before perfecting their own readings. And this is the way a modern work should be studied, not from a single concert hall hearing under conditions unfavorable to calm dispassionate study, but from the many hearings possible in one's own home, with the score at hand. In this way alone can a true estimate be made.

In many ways it is a pity that The Planets was not preceded by the delightful St. Paul's Suite for String Orchestra. This work exhibits beautifully, on a small scale to be sure, but none the less perfectly, those qualities of Holst which lend themselves most easily to comprehension and appreciation. The recording made of this work by the English Columbia Company has not been submitted to us for review, the company preferring to wait until a new electrical recording can be made. It cannot be long before this is done, and the work issued here where it will win thousands of new friends to Holst. It is no heaven-storming symphonic tone-castle, nor any abstruse metaphysical interpretation of the world of intellect in terms of tone. It is simply music, music of a spontaneity and attraction that is unusual to attain, and almost never is attained, today. An immense success can safely be prophesied for it when it is issued here. We are impatiently waiting!

Wagnerian Recordings

VICTOR 9005. Lohengrin Bridal Chorus and Prelude to Act III.

9006—The Valkyrie. Fire Music.

9007—The Twilight of the Gods. Siegfried's Journey to the Rhine.

Wagnerian Recordings. Symphony Orchestra (with Chorus in the Bridal Chorus). Conducted by Albert Coates. Double-sided Twelve-Inch Records, New Red Seal Class. Price \$1.50 each.

Some years ago Victor began a program of systematically recording the Wagnerian operas. The important instrumental extracts, given so often today in the concert halls, were naturally included. Albert Coates, to whom we are obliged for many fine records, was given the task of conducting the orchestra, chorus, and soloists in this gigantic work. The results were very good, his records marking a new milestone in recording artistry and technique. One of the records in particular, the Prelude to The Mastersingers, ranks easily among the finest disks ever issued.

With the advent of the new electrical recording it was realized that the recordings could be enormously improved since the Wagnerian orchestra could be much more adequately recorded under the new process. The work of re-recording was courageously begun. A number of records have already been issued in England; this month sees the first of these appearing in this country.

Phonograph enthusiasts have been hearing rumors and awed whispers about the surprising success of these recordings and interest in them had reached a fever heat here. Were they truly the finest orchestra reproductions that ever had been made? So went the reports from abroad, but "wolf" has been cried so often in the past that Americans were naturally skeptical. Let us hear them and we'll soon tell!

The Prelude to Act III of *Lohengrin* was nothing unusual. A highly spirited performance, well recorded, it was inferior (in spite of all the advantages of the new process) to the famous record by the Boston Symphony Orchestra. The Bridal Chorus on the other side was not striking; competently sung by a well-trained and rather small chorus, but nothing more.

But with the opening chords of the Fire Music from the *Valkyrie* came the revelation. One could only play through the record again and again, all thoughts of judgment and appraisal forgotten in the sheer wonder at what one heard. The finest records ever made? Well, that would be hard to decide, but certainly, nothing quite like them has ever been done before. The shrillness and "roar" of over-amplification which sometimes seem the drawback to the new recording were refreshingly absent. Here was the orchestra, here was Wagner with all their beauties, all their power,—the inherent spirit of the work (so seldom captured in recording) caught in all its vigor and splendor.

Siegfried's Journey to the Rhine proved that the Fire Music was not one of those rare records of luck or genius which occasionally appear and never can be reduplicated. On the second side, at the beginning, the amplification seems a little too strong, but otherwise the piece is fully equal to its companion. Perhaps a trifle less perfect, to some it will have an ever greater musical appeal than the Fire Music. Wagner called the Journey an orchestral scherzo; it occurs in the opera between the Prologue and the first Act. Here is the very essence of life and adventure combined with something more lyric and intimate. Siegfried has just parted from Brunnhilde: he has learned the wisdom of the gods,—now, on to "fresh fields and pastures new!" The horn call is heard in the distance (at the end of the first side) and then begins an orchestral outburst. Here is the real Wagner, writing music of gusto and strength, rejoicing in the power of his titanic imagination and his virtuoso orchestral technique.

The Fire Music is perhaps better known, accompanying the last scene of *The Valkyrie* where Wotan condemns Brunnhilde to sleep within a circle of fire, through which no one can pass except the hero, who is to come to awaken her. Wotan sadly parts from the *Valkyrie* and conjures up the magic flames (the beginning of the second side). Gradually the flickering fire music dies away as the curtain falls on the finale of the opera. There is no more moving scene in all music drama, none where the music more finely paints the action. Those who hear the music need no stage to depict the action. The music is not programmatic in the sense that it tells a story; it does not relate, it reveals, calling up in the mind and heart of the hearer the emotions depicted in another and less effective way by the action and situation of the drama itself.

No higher praise can be given Mr. Coates and the recording than to say that they worthily recreate the music itself. One may truthfully say that the recording is almost beyond belief, so firmly does it catch every instrumental detail, so hugely does it encompass every full-voiced climax. But the first statement is the higher praise. "Great music, greatly interpreted and greatly reproduced," is something that can be said but seldom. Here one can fittingly shout it across the housetops.

These records will be a revelation to many. But the amazement over the triumph of recording will fade out, as it should, before the finer, deeper amazement over the recreation of the beauty and overwhelming emotional power of the music itself. Whatever else may come from Mr.

Coates and the Victor Wagnerian recordings in the future (and one's expectations are unbounded), they have given us two works of genius for which it is impossible to realize our full indebtedness. He who lives without this music does not truly live!

R. D. D.

COLUMBIA Nos. 7112-3M. Faust: Ballet Music (Gounod). Two Twelve-Inch Records, each \$1.50. Played by Sir Henry Wood and the New Queen's Hall Orchestra.

These are electrical recordings of the familiar ballet music from the opera "Faust."

Regarded from a recording standpoint, they are perhaps more interesting to listen to than recordings made under the old methods. Taken as a whole, musically speaking, they leave much to be desired, and it will take a better recording than the present one to win us away from the Brunswick records of the same music recorded under the old process.

H. L. Z.

VICTOR 6584. Blue Danube Waltz and Tales from the Vienna Woods (Strauss). Double-sided twelve-inch Red Seal record. Price \$2.00. The Philadelphia Symphony Orchestra, conducted by Leopold Stokowski.

A re-recording under the new process of Johann Strauss' two most famous waltzes made on the stage of the Academy of Music in Philadelphia. Stokowski makes concert pieces rather than waltzes out of the works, but he does so in a brilliant and effective fashion. Most people will admire this record more for its orchestral effects and color than for the interpretation and feeling of the waltzes.

BRUNSWICK 15117-A. Waiata Poi (Hill) and Melodrama from "Piccolino" (Guiraud). Double-sided ten-inch-record. Price \$1.50. The Minneapolis Symphony Orchestra conducted by Henri Verbrughen.

Another re-recording under the new process. A careful comparison with the old record leaves a strong doubt in the mind of the hearer about the wisdom of issuing a new record of Waiata Poi. The old one is actually superior in every respect. The piece, subtitled a Maori Song-Dance, is rather an effective thing of its kind, of very positive value in the development of taste from popular to symphonic music. The new recording is not such to enhance the work in the tastes of the listener, if he goes to the trouble of comparing the old and new versions. The Melodrama on the other side is negligible.

ODEON Nos. 5094-6. Three Double-faced Twelve-Inch Records. Beethoven's First Symphony, C Major. Price including album \$4.50.

Nos. 5097-5100. Four Double-faced Twelve-Inch Records. Beethoven's Second Symphony, D Major. Price including album \$6.00.

Berlin State Opera House Orchestra, Conducted by Dr. Weissmann.

The first two of Beethoven's immortal Nine now available in this country! And they are not only complete as far as the body of the music goes, they are splendidly true to the spirit and glorious life of the works. Dr. Weissmann wisely refrains from overemphasizing or exaggerating; a delightful change from the usual concert hall procedure when the full brilliance and weight of the modern symphony orchestra is hurled against these symphonies whose true beauty and appeal depend on their fresh, unburdened spontaneity and delicate intimacy.

Today, these first two symphonies are all too seldom played. Once every few years they are dragged reluctantly out and on a special occasion like this year's Beethoven Centenary they are naturally given a hearing. But they are generally considered as pale reflections of Haydn and Mozart, of little value in themselves except as they gave Beethoven an opportunity to try out his orchestral wings before making that great swoop into the empyrean which is the "Eroica"

But those who really know these first two, love them for their own sake. They contained some startling feats of iconoclasm for their time, like the opening of the First with its dominant seventh chord of F Major, but today we can hardly appreciate their radicalism; we must rest content with their more than sufficient freshness and exuberance. It is like a draught of the Fountain of Youth

to hear these unfailing sources of music bubbling over with the joy of life. They are virginal with the unspoiled vitality of a more childlike, less mechanistic age. Their importance as oases in the oftentimes sterile artistic desert of today can hardly be overestimated. There would be fewer nervous breakdowns, insanities, suicides, and I might even venture to say, divorces, if every home possessed the life-giving elixir of music like this.

The Symphony No. 1, in C Major, Op. 21, was performed for the first time in Vienna, April 2, 1800. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. (References are made to the Philharmonica Pocket Scores.)

First Movement. Introduction: Adagio Molto; Allegro con brio (Parts 1 and 2). (Part 1 ends at page 13, bar 2).

Second Movement. Andante cantabile con moto (Parts 3 and 4). (Part 3 ends at page 35, bar 5).

Third Movement. Menuetto: Allegro molto e vivace (Part 5).

Fourth Movement. Finale: Adagio, and Allegro molto e vivace (Part 6).

Many noted and writers, led by Berlioz, have spoken slightly of this symphony, excepting only the minuet or scherzo, admittedly a graceful and original innovation. True, there are portions of the symphony which, considered beside Beethoven's later works might be called inferior, but what moments of charm to offset these. Page 9, the last bar, for example, when the second theme appears on the 'cellos and basses, with an oboe melody above! Nor is the slow movement wanting in poetic feeling; the use of the timpani is a promise of the use Beethoven was to make of the drums in his later works. Dr. Weissmann takes the scherzo at the appropriate speed and makes much of the delicate, chant-like trio. The last movement starts with a rather inane introduction, which soon leads into a pleasantly lively finale, with a gay Mozartian first theme.

The Symphony, No. 2, in D Major, Op. 36, performed three years later than the First represents a marked advance in Beethoven's technical skill without losing any of the simple charm of the First. In rhythmic ingenuity, especially, Beethoven had learned much. There are delightful syncopations in the First, to be sure, but in the Second his exuberance often nearly runs away with him.

First Movement. Introduction, Adagio molto; Allegro con brio (Parts 1, 2, and 3.) (Part I ends at page 9, bar 1, (the beginning of the Allegro; Part 2 at page 25, bar 1).

Second Movement. Larghetto (Parts 4, 5, and 6). (Part 4 ends at page 48, bar 1; part 5 at page 58, bar 4).

Third Movement. Scherzo Allegro.

Fourth Movement. Finale Allegro molto (Parts 7 and 8). (Parts 7 contains the Scherzo and up to page 83, last bar, of the Finale, which is completed on Part 8).

The introduction to the first movement contains a breadth and nobility uncommon up till that time in symphonic music. The second theme, announced first by clarinets and bassoons in thirds, recaptures again an unspoiled vivacity. The songful Larghetto is well known. The Scherzo is built up on a motive of three notes; there is a striking introduction of a running violin figure off the beat. But it is the last movement that forecasts most clearly the great genius of Beethoven that was to come. There is a decided resemblance of the second theme to the famous chorale of the Ninth Symphony, and the bassoon solo beginning on page 78 is delightful. Later on, one or two oboe solos hardly come out as well as the usual Odeon recording leads one to expect. It might be added here that a large sound box is needed to bring out all that is on these Odeon records. Properly reproduced, the recordings are splendid; fitting equal to the compositions and Dr. Weissmann's interpretations.

One dangerous element has entered into recordings recently with all the startling new improvements and developments. A striving for brilliance for volume, for stupendous effects has often blinded conductors and recording directors to the greater problems of tone and beauty. The early Beethoven symphonies would probably be distorted and forced under the new processes; one can ask for no better, for no more suitable recording than that which has been given them in this issue. They are not works to play to a visitor, to impress strangers; they are works for one's friends and one's self; not to be played once or twice, but to keep and cherish, and played many, many times. As such, they are a balm to strained nerves and minds, a refreshing and invigorating draught of an unfailing fountain of life and beauty.

Chamber Music

COLUMBIA Masterworks Set No. 38. Beethoven's Sonata in A (Op. 69) for violoncello and Piano. Played by Felix Salmond and Dr. Simeon Rumschisky. Three double-sided records Nos. 67187-D to 67189-D. Price including album, \$4.50. (Recorded without cuts.)

The Sonata in A, the third of Beethoven's five sonatas for 'cello and piano, is not a work that makes an overpowering impression on first hearing. It is tuneful, spirited, quietly emotional, all quite in accordance with tradition and custom. But even the undistinguished writings of Beethoven are a far cry from the undistinguished writings of minor composers, and the composition has an insidious way of growing on one with repeated hearings. While it will probably never become greatly discussed or admired, it can never fail to find its way to the hearts of many, perhaps some of whom are becoming acquainted with the literature for violoncello for the first time.

The performance and recording are quite in keeping with the work; unremarkable, but quietly enjoyable. Mr. Salmond does not have great opportunity to exhibit his talents; he plays with a smooth tone but with an occasional rather annoying tendency to crescendo or diminish on a single note at the risk of distorting the melodic lines and the phrases. Dr. Rumschisky, the pianist, gives a competent performance of his not very exacting part and helps to maintain excellent balance throughout.

For most people, the infectious tune of the last movement will serve as the entering wedge to a familiarity and liking for the work. The roguish Scherzo is also very lively and quirkish in the old-fashioned manner.

Not a work to demand too much from, or to be expected to win converts to chamber music, but one which should give lasting, even if mild, pleasure to the lover of music for its own sake.

VICTOR Nos. 9001-4. Beethoven "Kreutzer" Sonata, Opus 59, for Violin and Piano. Played by Isolde Menges and Arthur de Greef, Four Double-Sided Records.

Beethoven is certainly well recognized by Victor this month! It is appropriate that the famous "Kreutzer" should be issued in this country during this season of Beethoven's Centenary. Two other recordings, both mechanical, exist of this sonata; one by Robert Zeiler and Bruno Seidler-Winkler, 65760-3 for Polydor, and the other by Arthur Catterall and William Murdock, Columbia 67050-D, 67051-D. The latter is considerably abbreviated, a real pity because Catterall's violin tone is perhaps the most rounded and pelucid of the three versions. The piano, however, is very poorly recorded. The Polydor version is competent on the parts of both artists, but hardly distinguished. The new Victor version is unquestionably the best of the three, especially as regards the piano part which benefits immensely, due, perhaps, to the new method, the electrical process. Miss Menges' tone is perhaps a little thin, but exquisitely proportioned and phrased. Mr. de Greef's playing is characterized by all the musicianship and none of the prosaicism that one expects from a veteran artist of his standing.

It is an interesting and instructive task to compare several recordings of the same work. And it is also extremely difficult to give one an unquestioned palm of superiority over the others. In this case, the electrical process gives Victor a great advantage, especially with regard to the piano. Polydor deserves credit for being the first to record the work and also for a certain greater ease of ensemble than the others possess. It is discreetly balanced and competently undistinguished! The great beauty of the Columbia version is the beautiful playing of Catterall, unquestionably unequalled by the other two. But the work is horribly cut, cramming on four sides what they can of a work that requires eight. Those who admire a fine full violin tone and make no objections to cuts, can find much to their liking in it. But the Victor version will have the widest and perhaps the finest appeal. And it well deserves it!

VICTOR 6589 Nocturne in E Flat (Chopin-Popper) and Prelude in D Flat (Chopin-Sieveking). Violoncello Solos played by Pablo Casals Twelve-inch Red Seal Record. Price, \$2.00.

The most popular Nocturne and Prelude of Chopin arranged for 'cello and played with consummate mastery of tone, phrasing, and technique by the world's greatest 'cellist. The pieces, hackneyed by countless amateurs, sound magically new as played by one of the finest of living musicians. One can only marvel at the exquisite tone he evokes from his instrument. The piano part is perhaps a little unduly subdued, but one enjoys all the more the perfection of phrasing which is so finely Casals. A record which should reveal a new ideal of tonal beauty to many.

PIANO

VICTOR Nos. 6591-2 Beethoven's "Moonlight" Sonata, Op. 27, No. 2 (and Gavotte in F Major, Beethoven-Bauer). Played by Harold Bauer. Two double-sided records, price \$2.00 each. (Recorded without cuts.)

This sonata, the first to be issued by the Victor Company, cannot but be greeted with the highest praise. May it mark the beginning of a policy of recording the great piano works complete. Naturally, the ever popular "Moonlight" would be the first. Played by Bauer it will be heard by many for the first time as music, and not as the weary battlefield of amateur pianists and graduates of seminaries.

On first hearing, the piano tone seems almost too rich and honeylike. One longs for more of the authentic clang-tint achieved by some other recordings. But one soon forgets that in admiration of the performance. It must be heard with the music at hand for a full appreciation. What phrasing! A piano pupil can learn more about this great art of phrasing from these records than from years of oral instruction. Records by men of the musicianship and artistic calibre of Bauer will have a profound educational effect.

As is to be expected, Mr. Bauer declines to sentimentalize or exaggerate. Music is always music with him; no wonder that at his concerts, even the most distinguished piano teachers of the local conservatories rush to hear him! The first movement is not dragged and actually begins to sound unhackneyed! The last movement is taken at a terrific pace, but who can say that the reading does not justify itself?

Congratulations to the Victor Company and to Mr. Bauer. We have been looking for such a work for a long time.

BRUNSWICK 50078 Polonaise in A Flat (Chopin) and Marche Militaire (Schubert-Taussig). Piano Solos played by Leopold Godowsky. Twelve-inch "Longer-Playing" record. Price, \$2.00.

The Polonaise is cut somewhat, but Godowsky plays it with fine, crisp touch and impeccable technique. He well attains the "big" interpretation fitting for the Polonaise that has been termed the "Heroic." The Marche Militaire, played in Taussig's brilliant concert paraphrase, makes a fitting other side. Godowsky's readings are very objective in nature; they reveal little insight nor much deep feeling, but they make the very most of what lies on the surface. His technical mastery, however, is never stilted or narrow in its grasp. It seems to be the temperament of the man rather than the equipment of the artist that prevents his hearers from feeling actually in touch with him. The recording is very good and becomes more and more impressive on further hearings.

COLUMBIA Masterworks Set No. 37. Brahms' Sonata in F Minor (Op. 5) for the Pianoforte. Played by Percy Grainger, four double-sided records No's. 67183-D to 67186-D. Price including album, \$6.00 (recorded without cuts).

There are certain recordings that one can greet with the unqualified term of "masterpiece." This is most emphatically one of them. Percy Grainger has surpassed even his famous recording of the Chopin B minor Sonata with a work that marks the peak of piano recording so far. The days of banjo-xylophone piano records have been gone for some time, but in many electric recordings the piano is something that is hardly authentic; it is rich, to be sure, but it is rich with the viscid sweetness of honey. Here, the piano tone has the true timbre and sonority. It is too amazingly fine to be described in words; it must be heard once to be conceived.

And the music! Here is no legendary Brahms weighed with academic solemnities, but the "young eagle" in whom the future-piercing eyes of Robert Schumann saw the hope

of German music. There is music here of splendid life and stature, but there is also music of a strange intimate tenderness and true sentiment.

*Der Abend daemmert, das Mondlich scheint
Da sind zwei Herzen in Liebe vereint
Und halten sich selig umfassen*

are the lines from Sternau that Brahms places at the beginnings of the Andante. These and the almost unnecessary work "Rueckblick" (Retrospect) which he writes above the Intermezzo are the only clues to the content of the work. But no clues or programs are needed. Whatever the Sonata may have meant to the composer, to the rest of the world it is enough that it voices the spirit of Brahms' sturdy Germanic youth: exultation exuberant vitality, tender, insight, and exquisite tenderness. Even the rough gaiety of the Scherzo gives way to a hymn-like trio straight from the heart of the young Brahms, bursting with song. This Sonata will open up a new world to many who are hearing the work for the first time, or understanding it for the first time, through this splendid recording. It is marvellously fitting that Brahms should come to them as he came to the great Romantic Tone Poet and Critic, as the "young eagle" bearing on his strong wings a new life for music.

To quibble over minor points of Grainger's interpretation would be absurd. He has felt the music deeply and with insight and gives it back to us again enriched to the greatest extent of his psychological and technical equipment. I need recommend the work only to those who do not believe in piano records, to those who do not believe in Brahms, and to those who do not believe in anything; the rest will have it anyway!

On hearing such splendid piano recordings as these of Grainger and Bauer, one's first thought is when shall we have more of them? Who will be the first to do all four of Chopin's Ballades, a set of Preludes and Fugues from the Well Tempered Clavichord, more Beethoven Sonatas, the Fantasy, Op. 17, or the Kreisleriana of Schumann, or some of the fine modern works for the piano? Victor possesses such a number of noted pianists that one is overjoyed to see a beginning made on the recording of large-scale works, done as effectively as the many smaller ones. The Columbia piano recording, which I am inclined to rank a trifle above the rest by virtue of its more authentic clang-tint, is so fine that it is a pity that there are not more recordings made by other pianists. Percy Grainger, however, has done notable work, for which music lovers may be deeply grateful. Why has he not yet done a concerto? The Grieg, for example which he knows so well, or his own In a Nutshell Suite? From Victor, too, we are looking for more concertos. A complete version of the Rachmaninoff C minor, the Franck Symphonic Variations (I am but one of the thousands who are eagerly looking forward to this), the Schumann, or any of the others. The recording of piano music has made such phenomenal advances under the new electrical process and the works coming out today are of such superb worth, that one looks forward greedily for more and more.

R. O. B.

INSTRUMENTAL

Victor 1165—At Dawning, and Andantino (Lemare-Saenger). Violin solo by Fritz Kreisler, accompanied by Carl Lamson.

4001—Home Sweet Home, and Old Folks at Home. Harp solo by Alberto Salvi. This record performs at least one function: it enables the phonographic lover to hear good recording of an instrument rapidly falling into disuse for solo purposes.

20130—Humoresque, and Berceuse from Jocelyn. Venetian trio (violin, 'cello, and harp).

20121—Rustle of Spring, and Narcissus. Piano solo by Hans Barth. I didn't care for the playing.

20129—Nearer My God to Thee, and Abide with Me. Organ solo by Mark Andrews.

20028—Hilo-Hawaiian March, and Wailana Waltz. Frank Ferera and John K. Paaluhi. Hawaiian guitars.

20131—Hawaiian Waltz Medley, and Kilima Waltz. Frank Ferera and John K. Paaluhi on the Hawaiian guitars.

Brunswick 3105—Haida Troika, and Stenka Rasin. Played by the A. & P. Gypsies, a fine small band which records beautifully.

Victor 20011—Intermezzo (Cavalleria Rusticana), and Barcarolle (Tales of Hoffman). Victor Concert Orchestra led by Rosario Bourdon. Two operatic interludes played in straightforward fashion.

CHORAL

Brunswick 3247—Men of Harlech, and Rosy Dawn. Toronto Mendelssohn Mixed Choir, led by Dr. H. A. Fricker. Good singing, fair recording.

Columbia 622-D—I was There, and The Song of Gold. Russian Art Choir, directed by Alexander U. Fine. Columbia is fortunate in having at its service such a remarkable chorus, about which I want to repeat the praise I greeted it with in last issue. You are musically poor if you do not own at least one of the records of this chorus.

55037-F—In einem kühlen Grunde, and Wer hat dich du schöner Wald. Sung in German by the New York Liederkrantz, conducted by C. R. Fuchs-Jerin. Although this is issued as a foreign-language recording, this record can take its place among the best of the more general issues. Finer choral singing is rarely heard. The recording is magnificent so fine, indeed, that even an unfortunate echo due to over-resonance in the recording-chamber, is faithfully preserved. Despite this fault, the record is one that should be in every collection.

639-D—The Gypsy's Chorus, and Song of the Marching Men. Royal Mt. Ash Choir, led by T. Glyndwr Richards. Some good "stunts."

Victor 20127—Pilgrim's Chorus (from Tannhauser) and Anvil Chorus (from Trovatore). The Victor Male Chorus sings the first, and the Victor Mixed Chorus the second. Both sides are acceptable versions of two of the best-known of operatic choruses.

VOCAL

Brunswick 3300—There's a New Star in Heaven Tonight, sung by Frank Munn; and Farewell, sung by Allen McQuhae. Orchestral accompaniment to both.

3289—Barcelona, and Baby Face. Sung by the Merrymakers. Splendid quartet singing, splendid recording. Plenty of "pep."

3154—How dy do, Mis' Springtime, and Mah Lindy Lou. The Merrymakers. The second side represents perfection in quartet work, the first side is not so good.

3264—Whadda You Say, We Get Together? and, Where'd You Get Those Eyes? Macy and Smalle, the Radio Aces. Spirited singing, very clear diction.

40130—Soll Ich Sein a Rov, and Bist du Mit Mir Broigis. Isa Kremer singing in Yiddish. This is a record which, though in a foreign language, deserves cosmopolitan attention. Mme. Kremer sings with great artistry and records very well.

20049—The Merrymakers in Spain and Hawaii. Sung and played by the Merrymakers, assisted by Brunswick artists.

3229—How Many Times, and Sleepy Head. Sung by Nick Lucas, "The Crooning Troubador," who is good at this sort of thing.

40132—Fohrt a Chossidl, and Meirke mein Sohn. Isa Kremer sings two more Yiddish folk-songs in convincing style.

3251—Tenderly, and That's Why I Love You. Sung by Franklyn Baur, accompanied by Brunswick Hour Orchestra.

3234—The Old Fiddler's Song, and Lay My Head Beneath a Rose. Vernon Dalhart with violin and flute.

200048—Florida, the Moon, and You; and Poor Little Marie. Franklyn Baur with Male Chorus.

3232—When You're Far Away, and Just a Melody. Vernon Dalhart and Carson Robison with violin, cello, and guitar accompaniment.

3250—Let Me Spend the Journey's End with You, and Let the End of the World Come Tomorrow. Frank Munn with orchestral accompaniment.

Columbia 705-D—Carry Thy Burden to Jesus, and I Need Jesus. Homer A. Rodeheaver, assisted in the first by Doris Doe.

15090-D—Where We'll Never Grow Old, and Pictures from Life's Other Side. Smith's Sacred Singers. The recording is very good, as is true of most Columbia issues of the month that I have heard.

607-D—What Can I Say After I Say I'm Sorry, and Everything's Gonna be All Right. Frank Harris and Orchestral Accompaniment.

14140-D—He Took My Sins Away, and Crying to the Lord. Birmingham Jubilee Singers. Negro Spirituals well rendered.

663-D—She's the Daughter of Mother Machree, and Dear Old-Fashioned Irish Songs My Mother Sang to Me. William A. Kennedy, tenor.

606-D—Under the Ukulele Tree, and Thanks for the Buggy Ride. Johnny Marvin and the ukulele.

15082-D—Goin' to Have a Big Time Tonight, and Putting on the Style. Vernon Dalhart with Novelty Accompaniment.

661-D—The Pump Song, and Katinka. Ed. Smalle with piano accompaniment.

648-D—There's a Blue Ridge in My Heart, and Somebody's Lonely. Johnny Marvin and the ukulele.

641-D—Tonight's My Night with Baby, and Hi-Ho the Merrio. Frank Harris with orchestra.

666-D—My Dream of the Big Parade, and Lay My Head Beneath a Rose. Frank Harris with orchestra.

645-D—That's Where I Meet My Girl, and Spring is Here. Billy Jones and Ernest Hare, with piano accompaniment.

603-D—Yodelin' Bill, and Sally's not the Same Old Sally. Al Bernard (assisted in the first by Frank Kamplain) with piano accompaniment.

Victor 6587—Prologue to "Pagliacci", in two parts. Sung by Lawrence Tibbett with orchestra. Victor takes the palm this month for vocal, or so far as I am aware any other kind of recordings. I cannot think of any other record in any of the catalogues to match this one for marvellous finish in the recording art. Any statement that the Victor press-agent may make about it in his advance copy would be justified. The orchestra comes out with magnificent brilliance and clarity, a rare combination. The leader of the orchestra is not mentioned on the disk, but whoever he is, he deserves a world of credit. To complete a beautiful job, Tibbett sings in gorgeous voice, and so fine is the recording that not one nuance, no matter how subtle, is missed. If you can afford only one record a month, I can safely advise this one.

6590—Mon Coeur s'ouvre a ta voix, and Printemps qui commence (from Samson et Dalila). Sung by Marguerite d'Alvarez. Not a very satisfactory record. Mme. d'Alvarez sings with the skill of a trained singing-actress, but she is guilty of much faulty intonation. The orchestral accompaniment often lacks bottom.

3041—O terra addio (from Aida). In two parts. Rosa Ponselle, Giovanni Martinelli, chorus and orchestra. This record has good points and bad. The close of the first section is beautifully sung. Elsewhere the record is spotty. But on the whole it is worth while. Ponselle sings with much more artistic restraint than she used at the concerts at which I heard her (I have never heard her in opera.) The chorus does fairly well, as does Martinelli.

4000—Absent, and A Dream. Sung by Richard Crooks with Orchestra. The second song is sung much the better of the two. In "Absent", as if the song is not already sufficiently sentimental, Crooks and the orchestra resort to needless distortion of the rhythm. The voice itself, however, is good to hear on this record. There are few singers better equipped.

Victor 1173—Silver Threads Among the Gold, and When You and I Were Young, Maggie. Sung by John McCormack, with orchestral accompaniment.

1171—No Night There, and In the Garden. Marion Talley with Orchestra. Miss Talley's voice lacks what some call the "human element" and others call "quality". It is a "white" voice, one without color. Whether this defect is one of temperament or training remains to be seen for Miss Talley has a long future.

- 3040—La fatal pietra, and Morir! si pura e bella. (From Aida.) Rosa Ponselle and Giovanni Martinelli. A good record. Mme. Ponselle uses her superb voice to good effect. Martinelli sings better on this record than in the other one.
- 20044—Ya Gotta Know How to Love, and Bye Bye Blackbird. Gene Austin with violin, 'cello, and piano.
- 20124—The Girl Friend, and Mountain Greenery. Frank Crumit with piano. The first is an unusually snappy popular song.
- 20173—Rainbow, and Red Wing. Shanon Quartet with orchestra. Mediocre quartet singing.
- 20165—I'd Love to Meet That Old Sweetheart of Mine, and Put Your Arms Where They Belong. Henry Burr, assisted in the first by the Peerless Quartet.
- 20171—Rovin' Gambler, and New River Train. Kelly Harrell sings two mountaineer songs.
- 20098—My Dream of the Big Parade, and The Prisoner's Sweetheart. Billy Murray and the Peerless Quartet in the first; in the second, Henry Burr.
- 20055—Sweet Adeline, and In the Evening by the Moonlight. Peerless Quartet.
- 20140—Breezin' Along, and Moonlight on the Ganges. A great quartet record. Both sides have splendid singing, but the first is especially good. The Revelers have a marvellous bass.
- 20137—Pretty Little Dear, and Get Away Old Man, Get Away. Sung by Frank Crumit, over most of whose work I do not enthuse.
- 20135—The Boll Weevil, and Negro Spirituals. Arranged and sung by Carl Sandburg, with guitar accompaniment. The first side is one of the most amusing things I have ever heard done on the records. Sandburg has a charmingly intimate manner of presentation, and he has that mixture of pathos and burlesque which is indicative of the highest type of humor. Readers will be interested to know that this is the Carl Sandburg of free verse fame, author of a notable life of Lincoln. Apparently he does everything well.
- 20128—The Sidewalks of New York, and Maggie Murphy's Home. The Shannon quartet indulges in barber-shop chords.
- 20096—Down to the Gas House (Stanley and Murray) and I Ate the Boloney (Murray and Silver).
- 20051—Why Do I Always Remember! and Lay My Head Beneath a Rose. Maurice J. Gunsky, with violin, 'cello, and piano.
- 20090—I'm in Love with You, and Blue Bonnet. Jim Miller and Charlie Farrell with guitar and mandola.

M. S.

Popular Recordings

FRANK B. FORREST

FOX TROTS

- Victor 20133—How Many Times? A fine record for dancing and good jazz playing. (Seattle Harmony Kings.) Oh! If I Only Had You, is not very tuneful but is worth having on account of a fine vocal refrain by trio. (Ted Weems and His Orchestra.)
- Victor 20117—Who Wouldn't? is a very drowsy affair for dancing as played by Johnny Hamp's Kentucky Sereaders, vocal chorus is just as sleepy. What! No Spinach? is well played for dancing by Irving Aaronson and His Orchestra, vocal refrain by Phil Saxe and chorus is good.
- Victor 20120—My Cutey's Due at Two To—Two To-day, is one of those pieces in which I cannot see anything to recommend except it is well recorded by Ted Weems and His Orchestra, vocal refrain by T. P. Gibbs. I'm Going to Park Myself in Your Arms, on the reverse side, is of about equal merit, by the same orchestra, vocal refrain by Dusty Rhoades.
- Victor 20116—Why Do You Want to Know Why? Well played for dancing. (George Olsen and His Music.) Ting-a-Ling the Bells'll Ring, on the other side is quite tuneful and is played in excellent style. (Roger Wolfe Kahn and His Orchestra.)

Victor 20142—Breezin' Along, would be quite tuneful were it not for the extraordinary jazz playing, but rhythm is good and makes an excellent dance record. (Seattle Harmony Kings.) Tell Me You Love Me, is very tuneful and is played in good dance time. (Art Landry's Orchestra.)

Victor 20095—I'm Lonely Without You as played by the B. F. Goodrich Silvertown Cord Orchestra with Silver M. T. in refrain and Do You Believe in Dreams? played by Irving Aaronson and His Orchestra, with vocal chorus, are two good snappy dance numbers of the better class. All who dance should get this record.

Edison 51790—Crazy Quilt. I'd Rather Be the Girl in Your Arms. Both are very pleasing dance numbers, melodious and good rhythm. (B. A. Rolfe and His Palais D'Or Orchestra.)

Edison 51761—Blue Bonnet, You Make Me Feel Blue. Give Me Today. The first is fair rhythm for dancing but is spoilt by a vocal chorus. The second is not at all tuneful and the time could be better. Not a good record. (B. A. Rolfe and His Palais D'Or Orchestra.)

Edison 51794—That's Why I Love You and Cross Your Heart. Both are Played by Markel's Orchestra and will appeal to all who enjoy dancing to tuneful music; melody, rhythm and orchestration good. Brilliant xylophone solo introduced in the first, the second is from "Queen High." An excellent record, you should buy it.

Edison 51798—Lucky Day is from "George White's Scandals" and is played in excellent style by Duke Yellman and His Orchestra. On the reverse side is Two Little Bluebirds from the musical comedy "Sunny," by the same orchestra. These recordings are not melodious but the rhythm and volume are good for dancing.

WALTZES

Edison 51787—Ben Bolt. When You and I Were Young, Maggie. Two waltz numbers, with vocal refrains. Both these old favorites are beautifully played and make a record which everyone who enjoys waltz music should buy. (Kaplan's Melodists.)

Edison 51791—When You Find a Girl Who Loves You, played by Kaplan's Melodists, with vocal refrain by Johnny Ryan, is a melodious waltz number. On the reverse side Kentucky Lullaby, by B. A. Rolfe and His Palais D'Or Orchestra, is a beautiful waltz, excellently recorded. You cannot resist dancing when this record is played.

OTHER RECORDS

Edison 51763—Hawaiian Sunset. Two Eyes in Hawaii. Both numbers are in the plaintive Hawaiian characteristic style but beautiful in the extreme. No record library should be without this one, it is superb. (Waikiki Hawaiian Orchestra.)

VIOLIN

Edison 51742—Gypsy Love Song, played by Rae Eleanor Ball, with piano accompaniment by John F. Burchhardt, is from Victor Herbert's opera "The Fortune Teller". On the reverse side is the Kashmiri Song, one of the most beautiful of the Indian Love Lyrics. Beautiful selections, beautifully rendered and recorded.

HUMOROUS

Victor 9000—I'm the Boss of the Hoose. Soosie MacLean. These two numbers are by the Scotch Comedian, Sir Harry Lauder, and should be classed among his best. There is a bit of droll advice introduced in each, which as usual adds to the pleasure of hearing this artist.

Victor 20136—Virginian Judge, Part 1 and 2, Southern Court Scene—4th Session, by the inimitable Walter C. Kelly, a headliner on the vaudeville stage, in his monologue specialty. One of the best comic records.

VOCAL

Edison 51785—The Pal You Left At Home; Drifting Along. The first is sung by Walter Scanlon, Helen Clark in the refrain, and the second by James Doherty.

Edison 80872—Only a Rose is from the "Vagabond King", sung by the American Soprano, Anna Case, but the recording is not good, the tone is thin and unmusical. On the other side, "A Night of Love", is by the same artist, the quality of the voice is beautiful, with a delightful orchestra accompaniment.

Edison 51788—Bad Companions and When the Work's All Done This Fall. Both are by Ernest V. Stoneman, "The Blue Ridge Mountaineer", with harmonica and guitar accompaniment. These cowboy songs are among the best of this style.

Edison 51786—My Dream of the Big Parade, sung by Arthur Fields in a thrilling military style. A speaking part is introduced, which adds to the attractiveness of the song. Those who enjoy martial music should have this record. Gone—Manuel Romain. I do not particularly care for this selection and think the artist is worthy of something better.

Edison 51779—My Sweetheart, My Mother and Home—Helen Clark and Charles Harrison. (Contralto and tenor.) One of those sentimental songs with no merit except good orchestra accompaniment and voices of artists. Lay My Head Beneath a Rose—Charles Harrison. Voice and expression of the artist is fine.

SACRED

Victor 20021—When I Look in His Face and Calling Thee are sung by Mrs. William Asher—Homer Rodeheaver. The first is rendered with good expression but the voices seem thin, strained and high pitched. The expression in the second is equally good and the voices and organ are excellent.

FOREIGN RECORDINGS

ITALIAN

Columbia 14190-F—Fior Di Fiore. Good. La Canzone Del Prigioniero (Prisoner's Song). Good. Popular songs, tenor voice.

Columbia 14191-F—Sulo Dicenno Napule. Good. A Dummenca D'e Palme. Fair. Neapolitan songs, characteristically rendered, tenor voice.

Columbia 14192-F—Sempe Pe Te Mari. Good. Sempe Napule. Fair. Neapolitan songs, baritone solos.

Columbia 14193-F—Peeche 'O Papa Nun 'E'Rre. Fair. Metti La Vesta Gire Marianna. Fair. Comic songs, vocal duets.

Columbia 14195-F—Marie Luise. Fair. Mama, Lu Zitu Veve. Fair. Barese songs, pleasing baritone voice.

Columbia 14197-F—Era D'esta. Good. A Grazia E Pantano. Fair. Neapolitan songs, tenor.

Columbia 14198-F—Maista. Poor. Addio Santa Lucia. Fair. Neapolitan songs, soprano.

Columbia 14202-F—Nofrio Fora E So Compari. Probably good. Nofrio Fido Servitor. Sicilian comedy, spoken.

Columbia 14204-F—Bene Perduto. Fair. Chi Vo Vevere. Fair. Neapolitan songs, soprano.

Columbia 14206-F—La Mietetura. Good. La Bella del Villaggio. Fair. Popular songs, vocal duet.

Columbia 14208-F—'E Paesante 'A Battari. Fair. D'int 'E Tex. Fair. Comic songs, baritone.

Columbia 14219-F—Lo Stornello de Marinaio. Fair. Lo Stornello del Dolore. Fair. Neapolitan songs, tenor voice.

Columbia 14196-F—Color Sincerita (Vilzer). Fair. Cielo Stellato (Valzer). Fair. Violin solos.

ITALIAN

Columbia 14194-F—Fior di Siepe. Good. Sempre Viva. Good. Instrumental numbers.

Columbia 14199-F—Valzer Popolare. Fair. Piccolo Capriccio. Fair. Colonial Orchestra.

Columbia 14200-F—Evelina (Mazurka). Fair. Perla (Walzer). Fair. Colonial Orchestra.

Columbia 14207-F—Sozno D'una Fata (Walzer). Good. La Verzinella. Good. Orchestra, with cornet solos.

Columbia 14205-F—Speranze Nuove (Walzer). Fair. Il Bel Vedere (Mazurka). Fair. Violin, with orchestra.

PORTUGUESE

Columbia 1024-X—"As Rosas" (Valencia). Good. "Quero-Te". Good. Dance numbers.

Columbia 1025-X—Fado da Madrugada. Fair. Fado do Pas Lo. Fair. Baritone solos.

Columbia 2430-X—Ay Cipriano. Good. El Hijo de la Madre. Good. Character songs.

FINNISH

Columbia 3030-F—Hamara—Polka. Good. Syys Yumelma—Valssi. Good. Instrumental numbers.

Columbia 3029-F—Heikki Hautala. Fair. Illalla Kavelin. Fair. Baritone solos.

FOREIGN ORCHESTRA

GERMAN

Columbia 55040—Steirischer Landler No. 1. A selection which some may enjoy, but to my mind it is played in the style of a street band. (Kurtz Burgenlander Orchestra.)

Columbia 55042—Steirischer Landler No. 2. The same applies here as in No. 1. (Kurtz Burgenlander Orchestra.)

Columbia 55038—Freu Dich Susi. Loud, clear tone, good waltz rhythm, but rather monotonous. (H. Hopp's Banern Kapelle.) (Pleasant Band.)

WALTZES

Columbia 55041—Alte, Geh' Mach' Mir Die Tur Auf. A very tuneful recording in true waltz time and quite melodious. (Kurtz Burgenlander Orchestra.)

Odeon 85156—Frühlingskinden. Dolores Waltzes. Two beautiful waltzes played in concert style. (Kunstier-keppelle Orchestra, Dajos Bela, Conductor.)

Columbia 59030—Rosen Aus Dem Suden. Der Opernball. Both these waltzes are played in good time. The first is by the "Waltz King", Johann Struss. (Jacques Jacobs and His Orchestra.)

FOREIGN ORCHESTRA

WALTZES—GERMAN

Columbia 59028—The Merry Widow. The Geisha. Two popular waltzes played in a way even the most critical would like; the first is by Franz Lehar. (Jacques Jacobs and His Orchestra.)

Columbia 55048—Verlorene Liebe. Not a very tuneful waltz, but the vocal chorus adds a pleasing effect. (P. Muller's Banata Kapelle and Vocal Chorus.)

Columbia 55047—Erinnerung au Schone Studen. One of those dreamy waltzes so much enjoyed by devotees of the most lovely of all dances. (P. Muller's Banata Kapelle—Accordian.)

WALTZES—BOHEMIAN

Columbia 50012—Milousek. A very tuneful waltz played in true Bohemian style. (Ceska Venkovska Kapela Peasant Band.)

POLKA—BOHEMIAN

Columbia 50012—Tu Jis Ma. A good example of how a band should play dance music. (Ceska Venkovska Kapela Peasant Band.)

FOREIGN

POLKA—GERMAN

Columbia 55040—Frisch Gewagt. When a gathering of the right sort is in session this record would add to the evening's enjoyment. (Kurtz Burgenlander Orchestra.)

Columbia 55042—Schnell Zu Fuss. Played in a pleasing, quiet way which many consider excellent. (Kurtz Burgenlander Orchestra.)

Columbia 55041—Springe-Liese. Good rhythm for dancing, played in a pleasing German manner. (Kurtz Burgenlander Orchestra.)

Columbia 55038—Ach Du Lieber Josef. Loud, full tone, a good dance record but not much expression. (H. Hopp's Banern Kapelle Peasant Band.)

Columbia 55048—Die Lustegen Schweizer Bub'n. A good tune which everyone will enjoy. (P. Muller's Banata Kapelle, with Vocal Chorus.)

Columbia 55047—Banater Jux Polka. Most excellent rhythm, introducing a refreshing xylophone solo at intervals. (P. Muller's Banata Kapelle, with Xylophone.)

WALTZES

12" Columbia 50023-D—Southern Roses Waltz. Merry Widow Waltz. Two recordings to be enjoyed by everyone who likes a waltz. The orchestration is good and colorful, well recorded. The first is by Johann Strauss. (Jacques Jacobs' Ensemble.)

QUADRILLE

12" Columbia 50024-D—The Club Quadrille. Waltz Quadrille. The music is excellent, with prompting in a clear, loud voice, perfect enunciation and in every way just what it should be. (Henry Ford's Old Fashioned Dance Orchestra, with calls by Benjamin B. Lovett.)

ORCHESTRA

- 12" Odeon 3191—Love in Lilac Time. Blind Love, Blind Hate. This organization is very popular abroad although I must confess I have never discovered any merit in their playing. Moth selections are good for their class and the rendition better perhaps than would be expected. (Edith Lorand and Her Orchestra.)
- 12" Odeon 3190—The Merry-makers. Lancaster Lassie. I do not care particularly for these two compositions. The playing is not nearly as good as other Weber records I have heard although the recording is mechanically all right. (Mark Weber and His Orchestra.)

RUSSIAN

- Columbia 20082-F—Notchnaya Krasavitsa. Good. Waltz "Groost". Good. Tuneful waltzes by an orchestra.

SCANDINAVIAN

- Columbia 22037-F—Herlighet Match—Vigorous March, Band. Good. Dans Pa Lozen—Vals. Melodious waltz, Band. Good.

GREEK

- Columbia 7029-F—Posso S'Eho Sympathissi. Fair. Peta Doh Stin Angalia Mon. Fair. Novelty Orchestra.

FRENCH-CANADIAN

- Columbia 34052—Quadrille Canadian—Two Parts. Fair. Violin solo.

BOHEMIAN

- Columbia 69-F—Kolem Do Kolecka. Fair. Vy Hrezdicky. Fair. Good tenor voice.
- Columbia 71-F—Skoda Viku Mladeho—Valcik. Good. Kavvy Dychanek—Polka. Good. Good dances by a band.
- Columbia 72-F—Sch—Valcik. Fair. Husar Ma Konicka—Polka. Fair. Novelty instrumental combination.

GERMAN

- Columbia 5112-F—Rinaldo. Good. Es War in Schonberg. Good. Band, with Male Chorus.
- Columbia 5101-F—Du Guter Himmelvater. Fair. Mei Muatterl War a Weanerl. Fair. Tenor solos—folk-songs.
- Columbia 5111-F—Wei Mein Ahnerl Zwanzig—John. Fair. Sei Nicht Bose. Good. Cornet solos, with orchestra.
- Columbia 5110-F—Auch Ich War Ein Jungling. Good. Einst Spielt Ich Mit Scepter. Good. Excellent baritone solos.

SPANISH

- Odeon 16442—La Mis Linda de la Oldea. Fair. Character songs in Spanish, inadequate accompaniment.

HUNGARIAN

- Columbia 10108-F—Szep Varos Kolozsvar. Good. Szer-vusz Babani. Fair. Musical comedy songs.
- Columbia 10110-F—Amiota Asszony Lettel. Fair. Hortobagyi Casaada Mellet. Fair. Plaintive folksongs, good tenor voice.
- Odeon 12128-A—Elmegyek a templon mellet. Furdick a holdvilag. Good. Baritone voice of good quality.

POLISH

- Columbia 19130-F—Bez Koszulki. Fair. Muciek I Marys. Fair. Comic songs, comically sung.

SERBO-CROATIAN

- Columbia 1033-F—Tebe Najrudje Imam. Good. Aj Hoj, Vina Daj. Good.
- Columbia 1034-F—Mladi Doktore. Fair. Ciri Miri Cica. Fair. Male chorus, accompanied by native instruments.
- Columbia 1035-F—Crven Saraben. Fair. Vece Je Divno. Fair. Folksongs by Male Chorus.

OKEH

- 8334—If Tomorrow is Like Yesterday. Moonlight Brings Memories of You. Popular songs rendered in "song pluggers' style. (Ed. Wood, Tenor, with piano by DeLloyd Barnes.)
- 8332—Jonas Ridin' on His Mule. Nina Lee. Poor. Male Quartet. (Buddy Christian's Four Cry Babies.)
- 45051—When My Wife Will Return To Me. The plea and warning of a deserted man. Fair. (Ernest V. Stoneman, singing, with Harmonica and Harp accompaniment.) The Religious Critic. Title meaningless, substance likewise. Poor.

- 8341—The Man I Love Is Oh! So Good To Me. Daddy Don't You Try To Pull That Two Time Thing On Me. Negro dialect. (Louise Vant, Contralto, with piano by Roy Banks.)
- 8331—Jackass Blues. Them Has Been Blues. Blues all right. Negro dialect. Fair. (Laura Smith, Contralto, with piano by Clarence Williams.)
- 45053—Goin' Down to Jordan to be Baptized. Many Times With You I've Wandered. Fair for this type of songs. (Henry Whitter singing, with harmonica and guitar.)
- 8335—Not To-day, Sweet Mama. You Know Why Your Mama Has the Blues. Vocal duets, partly spoken. Negro dialect. Fair. (Butterbeans and Susie, Contralto-Baritone. Duet, with piano by Eddie Haywood.)
- 8338—No More Jelly Bean Blues. (Victoria Spivey, Contralto, with piano by DeLloyd Barnes.) Black Snake Blues. (Cornet by Pierce Gist, with piano accompaniment.) Real blues. If you don't believe it listen to them.
- 8340—Baby, You Don't Know My Mind. A Good Happy Home. Blues style. Fair. (Lonnie Johnson singing and fiddling, with piano by James Johnson.)
- 40638—The Little Black Mustache. Goin' to Have a Big Time Tonight. Musical ditties, sung by a pleasing tenor voice. Good. (Vernon Dalhart, Tenor, accompanied by fiddle, guitar and harmonica.)

General Review

October has been a month of unusual interest to the phonograph enthusiast, the record releases marking a new standard in recorded music for this country. A most unusual variety of good music has come into the Studio from the different companies. The majority are reviewed or mentioned in the following pages; the rest if their importance demands it, will receive mention later on.

The Victor Company's splendid October list deserves special credit of the highest order. In it are included three of the Coates Wagnerian recordings which have been creating such a sensation in England and the Pagliacci Prologue by Lawrence Tibbett which marks a new epoch in operatic recording. Bauer's complete version of the Beethoven "Moonlight" Sonata, Ponselle and Martinelli in the final scene of Aida, a Casals record of exquisite tonal beauty, and a re-recording of the Blue Danube Waltz by the Philadelphia Symphony and Dr. Stokowski were the other features. Nor should Sousa's Stars and Stripes Forever March be forgotten; never was a band reproduced with such thrilling faithfulness before. A recording by Carl Sandburg, the well known poet and author, is also of interest. It may be imagined with what delight this great Victor box was unpacked at the Studio on the day of its arrival. We could not stop playing until the whole list had been gone through, and even then the Wagnerians demanded more and more re-hearings. As we go to press, we hear that they are making an immediate success. Nothing could do greater good to the cause than the widespread dispersal of these splendid records.

Columbia, with four more Masterworks Sets,—Schubert's Unfinished Symphony and Quartet in D minor, Beethoven's Violoncello Sonata in A, and Brahms' Sonata in F minor for Pianoforte make an outstanding contribution to the famous Masterworks list. The Brahms Sonata, recorded by Percy Grainger, in particular, sets a new standard in piano recording; it is undoubtedly the finest that has yet appeared. Sir Henry Wood's reading of the Unfinished also is superior to all previous ones. A remarkable addition to recorded music in this country!

Special credit should be given to Mr. B. M. Mai of Chicago for his prompt helpfulness in connection with the Schubert article in this issue. On one Saturday afternoon, we telegraphed him to send all the Schubert records he had in stock, and the next Tuesday morning they arrived. All this in addition to the "Polydor Package" described elsewhere. Mr. Mai has been doing much to co-operate with us and has been of inestimable help.

From the General Phonograph Corporation came the noted Odeon recordings of the first three Beethoven Symphonies and the Hero's Life of Strauss. The first two symphonies are reviewed this month, the Eroica and the Hero's Life will

be given detailed mention later. Advance samples of the finest Till Eulenspiegel ever recorded have been heard by us. Probably the composition itself will receive detailed analysis at some later date. The completion of the work of making all of Beethoven's Nine Symphonies available in this country in such worthy versions cannot be praised too highly. This season, which marks the centenary of Beethoven's death, should see a steady rise of the Odeon Library of the Works of the Great Masters in popular favor and appreciation.

Brunswick brought out an excellent piano record by Godowsky and a re-recording by the Minneapolis Symphony of Waita Poi, which is hardly as good.

In addition to all these features, there was of course the usual list of vocal, popular, and miscellaneous pieces, many of them unusually fine. The releases of this month are a fitting inauguration of the season!

Special Feature COMING

Next Issue

IN the next issue, THE PHONOGRAPH MONTHLY REVIEW will inaugurate a special feature which will be of inestimable value to all lovers of good music both in recorded form and concert hall performances. Arrangements are being made to have the programs of all the leading Symphony Orchestras sent to us. These will be reprinted and the recordings of the works played listed and briefly commented upon. In this way it may be quickly discovered whether a piece heard in concert performance is recorded, by what company, and of what worth the version is. A few words of analysis or comment will be added, not in the nature of a critical review, but as an aid to discovering the exact nature of the recording, interpretation, etc.

Needless to say, this feature should serve to make the bond between concert hall and recorded performances closer and more intimate. Music heard in public performance should be studied by means of the phonograph. In this way a true knowledge and familiarity with the great musical literature of the world may be built up. The catalogues of all the companies will be carefully gone through and many old or neglected recordings of merit will doubtlessly receive revived interest.

The standard orchestral literature is now largely available on records, sometimes with a variety of versions to choose from. For those who hearing a work played at a symphony concert and wishing to know it better through further hearings, our new feature will answer the questions: Is the work recorded? If so, by what companies and by what orchestras? Is it an adequate recording, interpretation, etc.? If there are several versions, what is the comparative worth of each?

We can think of no better way to make the concert-goer familiar with the accomplishments of the record companies, or to assist the record buyer in getting the works he desires in the best versions.

AN OPEN LETTER TO A PHONOGRAPH ENTHUSIAST

Dear Enthusiast:

I am a dealer. I sell phonographs and records, having been in the business for many years. You, as one of my principal customers, have come so often to me with suggestions and ideas for your own benefit that perhaps it is only fair that you allow me to make a few suggestions to you.

There is one thing that you are prone to forget,—that is, that I am in business to make a living. Records are not simply things to enjoy for me (although I do get enjoyment from them as well as you) but they are my stock in trade. If I don't sell them, I don't eat, to put the matter in its crudest light. Yet you and others, through thoughtlessness alone, I am sure, often hurt me financially. When I deliver records in good condition, it seems only fair that I should be paid promptly. If the records are worth their price to you, surely you should be willing to pay, without long delay. I pay the wholesaler on time, no less should be expected from you.

To responsible people I often let out records on approval. Such records are not yours and should be treated as another person's property until they are purchased. I am glad to say that from you and your friends records usually return in as good a condition as they left.

Then a little plea for consideration. If you trade with me regularly I can know how to order the works you are interested in. But it is unfair, both to me and my competitor, to buy from me one day, from him the next, then on the third come to me again and express surprise that I do not have all the records you are interested in in stock. I can get almost any record for you if you just will have patience. Another time I will have it ordered already if I can have some assurance of your calling to hear it. For after all, those who are interested in the really fine works are still in a minority, although it is amazing to me the way in which they are growing in numbers. If a work is not well done, I shouldn't wish you to purchase it; but if it is good, at least give it a hearing. When I come to expect this from you and your friends, I shall take as much pains with you as I do with those who demand popular music. For, whatever you may think of their tastes, their reliability is worthy of your emulation. Every month they come in and if there is something good, they are not backward about expressing their approval, both in words and purchases.

The difficulty of catering to all classes is great. If I had a sufficient number of people desiring classics, I should like nothing better than to carry them alone. You can speed that day on.

Please take these suggestions in the spirit I make them and don't think I am too mercenary. But I must live and decent consideration for my needs and difficulties will enable me to cater more efficiently and easily to you.

It's a fifty-fifty proposition, don't you think?

A DEALER.

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dition bordering on insanity. He arrived in Petersburg in a scarcely recognizable condition and was taken to a hotel room where he collapsed and remained unconscious for two days. This sad tragedy seems entirely an outcome of his peculiar nature.

IV

The Villa Richelieu, on the shores of Lake Geneva, sheltered the convalescing Tchaikowsky. He took great joy in his fourth symphony and his new opera Eugene Onegin. The first act of the opera soon arrived in Moscow, where it was received with great enthusiasm even by the often sceptical Rubinstein. Nadejda von Meck, ever generous, now wrote him that she had set aside an allowance of 6000 rubles (\$4000) a year for him. Tchaikowsky's dream of years was realized! He was financially independent. In Florence, Rome and then in Venice,—for his wings were no longer clipped,—he continued to work joyfully at Onegin and "our symphony," as he wrote his benefactress. The symphony was his favorite. At its first performance, however, it met with little success. Luckily the composer received only Nadejda von Meck's enthusiastic report and was very happy. This symphony has been electrically recorded (but according to reports not too well) by the Gramophone Company, H. M. V. Nos. 1037-41. However a very successful recording of the tremendous finale exists by the Boston Symphony Orchestra under Dr. Karl Muck for Victor No. 6050. This Symphony, with the fifth and six symphonies, reveals Tchaikowsky at his full powers and very few can escape its exquisite charms, rugged force and rare humor. There is as a rule very little humor in Tchaikowsky's work, but here we find it creeping into the andante and scherzo movement.

Tchaikowsky's second love, the opera Eugene Onegin, had to wait a year for a performance. Then it did not make a very big impression, but the composer was very satisfied with it. The most widely recorded fragment from the work is the Air de Lenski. It is a most effective tenor solo

and was especially dear to the composer. The Rudolph Laubenthal record, Homocord 8171, seems to be the only recording that captures the Tchaikowsky spirit and in spite of an unevenness and occasional flattening, it is a good buy.

For several years after Nadejda von Meck's generosity had made it possible for Tchaikowsky to live independent of Moscow and the conservatoire, his mind was a most fertile one. His method of composition was always inspirational, never an exercise of the intellect; his musical ideas came to him not abstractly but in their proper instrumentation. For example, the scherzo of the fourth symphony came to him exactly as it is played and, as he wrote in a letter to Nadejda von Meck, is inconceivable except in the Pizzicato instrumentation.

Further examples of the music written during this happy and contented period are his Don Juan's Serenade and Pimpinella, numbers one and six of his Op. 38. These have both been recorded by Caruso for Victor, Nos. 513 and 518. Of Op. 40, twelve pieces for pianoforte, are recorded the second Chanson Triste in an orchestral version by the Victor Concerto Orchestra, No. 18314 and the eighth, Waltz in A Flat, in its original form by Rachmaninoff, Victor No. 972. Next comes the famous Violin Concerto in D, Op. 35, with its even more famous Canzonetta. Tchaikowsky, quite happy with the rapid flow of ideas from his pen, wrote from Clarens to his publisher that at his present rate of composition by the end of the summer he would need a railway truck to take his works to Moscow. The Violin Concerto, like his first Piano Concerto, temporarily suffered an ill fate. It had to wait three years before it was performed and then it was played outside of Russia. Leopold Auer, to whom it was originally dedicated, failed to appreciate its worth and declined to play it. Tchaikowsky resented his attitude and gladly changed the dedication to Adolph Brodsky, a famous concert violinist, who introduced it in Vienna.

(Continued in the next issue.)

Mart and Exchange Column

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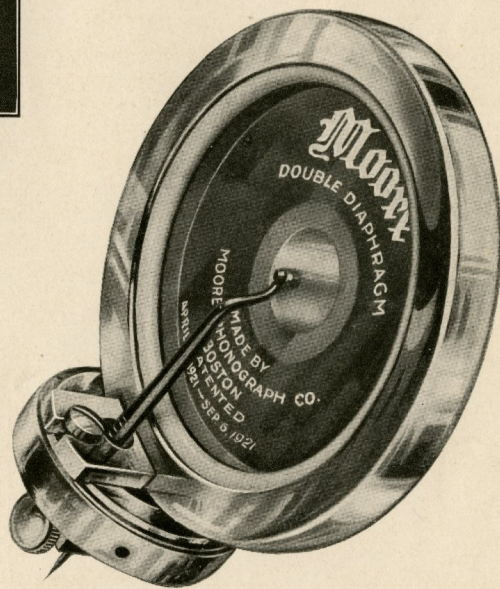
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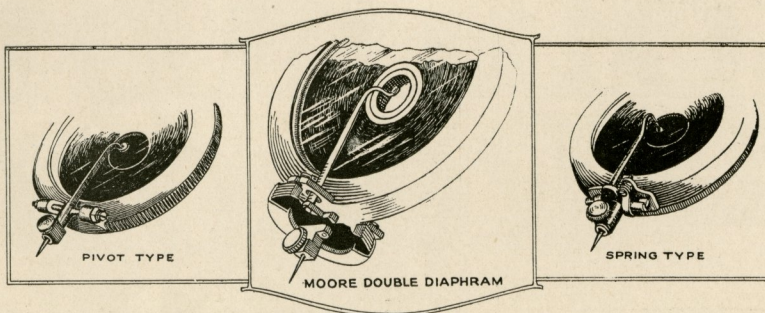
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